POLTERGEIST II - THE OTHER SIDE

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and

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"POLTERGEIST II - THE OTHER SIDE"

FADE IN:

1 EXT. CUESTE VERDE ESTATES - DAY - LONG SHOT 1 *

CAMERA SLOWLY PANS FROM the midday sun DOWNWARD PAST an undeveloped hillside, SLOWLY REVEALING the tract houses of Poltergeist I. It looks beautiful and peaceful in the distance. :08 .1

2 EXT. CUESTE VERDE ESTATES - DAY - PICKUP TRUCK * 2 6/8

Gusts of wind intrude upon the suburban serenity, blowing dust against the vehicle. :03 :3

3 INT. PICKUP TRUCK 3

A fifty-year-old man, TAYLOR, wearing khakis, a worn hat, and a bandanna scarf around his neck, drives the pickup. He is wiry, strong, alert. But it is his bright eyes, sunk deep in his weatherbeaten face, that command attention. The eyes are full of dangerous music: the music of Indians, magicians, and madmen. We sense his eyes are able to feel while ordinary eyes only see. He scans the terrain while driving past rows of houses. :05

4 TAYLOR'S P.O.V. 4

At first the houses appear normal, then we SEE they are abandoned with boarded and broken windows. The lawns are overgrown and covered with weeds. There are no children, no adults, and no cars. We SEE FOR SALE signs, some fallen over, the rest deteriorating. The modern, middle-class tract is now a ghost town. :09

5 BACK ON TAYLOR 5

An impassive expression masks his features. He turns the wheel. The wind whips across the pickup, blowing dust. We HEAR the DISTANT NOISE OF MOTORS. :05 .6

6 EXT. PICKUP TRUCK * 6 3/8

moving toward the end of a cul-de-sac. The MOTOR NOISE GROWS LOUDER and the dust grows thicker. The pickup stops. :03 :4

7 TAYLOR'S P.O.V. EXT FREELING HOUSE 7

An empty lot between two houses where the Freeling house once stood. The wind swirls. Dust, now thick as fog, permeates the lot. Suddenly, strange lights cut through the dust, then disappear. :05

8 BACK ON TAYLOR 8

We sense this all has meaning for him. Lights flash across his face as he opens the pickup door. The SOUNDS of WIND, DUST, and MOTORS INCREASE as he gets out. :06

9 EXT. FREELING LOT - TAYLOR 9

walks toward the dust, lights, and MOTOR NOISE until we finally SEE two bulldozers with flashing lights excavating the area. We HEAR a WOMAN'S VOICE:

WOMAN'S VOICE (O.S.)
Taylor?

Taylor walks toward a human figure, BARELY VISIBLE from the dust. It is DOCTOR MARTHA LESH, the parapsychologist from Poltergeist I, in work clothes and hardhat. She speaks loud in order to be heard over the MOTORS.

DOCTOR LESH
Thank you for coming. I want to show you something. :24

10 TRACKING - DOCTOR LESH AND TAYLOR 10

move toward the excavation site. She kneels and points.

DOCTOR LESH
I think we've found the core.

11 ON BULLDOZER 11

pushing over a huge boulder. The boulder slowly moves as the wind swirls around, strangely. :03

12 ON DOCTOR LESH, TAYLOR 12

Taylor is impassive. Dr. Lesh has a look of anticipation.

13 ANGLE ON BOULDER 13

as it rolls, revealing an underground cavern it had been covering. Two WORKMEN with flashlights ENTER FRAME, shining the beams of light down into -- :09

14 ANGLE - UNDERGROUND CAVERN 14

Beams of light dissect the darkness, revealing two-hundred man-size mounds made of clay and moldy cloth. A gaseous fog floats along the cavern floor. :04

15 ON DOCTOR LESH, TAYLOR, AND WORKMEN 15

peering into the cavern. They wince at the decaying odor. FLIES BUZZ in their faces.

DOCTOR LESH
(above the noise)
This is below the old graveyard... directly below! :14

Taylor nods, understanding.

TAYLOR
Let's go down.

16 ANGLE 16

The Workmen push big Kleig lights toward the mouth of the cavern, hooking up cables to a generator for more light. :5

17 ANGLE ON LADDER (INSIDE CAVERN) INT CAVERN 17

Taylor, Dr. Lesh, and the Workmen descend. They all turn and look closely at the mounds, their flashlights shining through the darkness. They hold handkerchiefs over their mouths and noses, except Taylor who seems unaffected by the smell. :04

CAMERA MOVES IN CLOSE on their expressions of awe, fear, and wonder. Taylor reveals nothing. :02

Suddenly, the flashlights flicker and dim. The Workmen exchange a curious glance. :03

18 ON DOCTOR LESH, TAYLOR, WORKMEN 18

They react as the flashlights go out.

(CONTINUED)

:3

18 CONTINUED: 18

Immediately, Taylor lifts his hand and a flame appears, magically. Dr. Lesh and the Workmen look surprised. :04

19 CLOSE ON LIT WOODEN MATCH :02 19

20 CLOSE ON DOCTOR LESH, WORKMEN 20

They look relieved as Taylor moves up toward the center mound. :02

21 ON DOCTOR LESH AND TAYLOR 21

bending over the center mound which is surrounded by all the other mounds. Taylor takes out a knife and cuts around the head area of the mound. :10

Workman #1 moves toward the ladder, fast. He's had enough. Workman #2 is close behind. They exit up the ladder. :05

22 CLOSE ON DOCTOR LESH 22

Sweating. :02

23 CLOSE ON TAYLOR 23

Intense. :03

24 CLOSE ON TAYLOR'S HANDS 24

lifting a layer of mud, clay, and cloth off the mound. :03

25 ON DOCTOR LESH 25

Shocked. :02

26 ANGLE 26

Suddenly, the Kleig lights illuminate the darkness. The WIND HOWLS insanely. The Workmen peer down into the cavern, curious and afraid, from behind the lights. :04

CAMERA MOVES IN on Taylor. :11

(CONTINUED)

26 CONTINUED: 26

TAYLOR
(carefully)
I have seen it -- in dreams.

27 ON TAYLOR, DOCTOR LESH 27

TAYLOR
(beat; rising)
Where is the family?

SUPER MAIN TITLE: POLTERGEIST II - THE OTHER SIDE .3

~~CUT TO:~~

28 EXT. PHOENIX, ARIZONA - SUBURB OVERLOOK - DAY 28

PAN DOWN. Sunday in suburbia. A row of large, older homes on a tree-lined street. Pickup trucks and station wagons are in the driveways. A neighbor mows his lawn, another washes the car, and a group of kids play touch football in the street.

29 EXT. GRAMMA JESS' HOUSE/BACKYARD - DAY 29

CAMERA MOVES PAST willow trees TOWARD GRAMMA JESS, an earthy, beautiful woman in her early seventies. She gathers wild flowers, talking in hushed tones to the insects and flowers around her. We HEAR the VOICES of the FREELINGS OVER as a whiffle ball bounces on the ground in front of Jess. CAROL ANNE moves INTO FRAME to retrieve the ball, then stops and sticks her nose into the bunch of new-cut flowers for a big sniff. Jess laughs.

30 ANGLE 30

ROBBIE, braces on his teeth, dressed in G.I. Joe fatigues, and STEVE, bat in one hand, beer in the other, wave at Carol Anne. E. Buzz BARKS and runs toward Steve and Robbie.

ROBBIE
(to Carol Anne)
Come on, you...
(his worst)
... turd! Throw the ball.
(to Steve)
Dad!

(CONTINUED) 4

30 CONTINUED: 30

STEVE
(to Robbie)
Hey! Be patient.
(to Carol Anne)
Sweetpea?! The ball?

31 ANOTHER ANGLE 31

Jess puts the whiffle ball in Carol Anne's hand.

CAROL ANNE
Thanks, Gramma.
(to Steve and Robbie)
I got it!

Carol Anne throws the ball, which sails over Robbie's head.

32 ANGLE - STEVE, ROBBIE 32

Robbie groans, exaggeratedly, and Steve grins at his little girl with great warmth.

ROBBIE
(disgusted)
Girls.

STEVE
(chuckles)
Yeah.

Robbie goes after the ball. It lays beside a hedge which has been manicured into the shape of a bear. Robbie looks at the hedgebear with a frown and cautiously picks up the ball from near the hedge's "paws." He turns with ball in hand and a victorious grin.

33 INT. GRAMMA JESS' HOUSE/KITCHEN 33

An eighteen-year-old boy, ZACK, is in front of the refrigerator biting into an apple while taking eggs out and putting them into a bowl. He sees something else he likes, so he puts the apple into the bowl and pulls a chicken leg out of the refrigerator. As he bites on it, DIANE enters the kitchen, reading a postcard, and sees Zack.

DIANE
And what are you doing, Zack?

(CONTINUED)

33 CONTINUED: 33

ZACK
(eating without remorse or charm)
Oh, your mom lets us take whatever we want.

Zack takes a couple more eggs, leaving only one.

DIANE
That's nice of her. So you left us only one egg for breakfast?

Zack closes the refrigerator and starts to leave.

ZACK
Life's funny like that sometimes, isn't it?

Diane intercepts the bowl of eggs and starts putting them back.

ZACK
(continuing; annoyed)
We share out here.

DIANE
I grew up here, too, and we only borrowed what we needed.

She hands him back the bowl, having removed half the eggs. She smiles as he exits.

DIANE
(continuing; sotto)
Thanks for stopping by... .6

34 ON DIANE EXT HOUSE 34

exiting the house through a cloud of smoke with a pitcher of lemonade.

DIANE
Is it soup yet? Steve, what the...!

35 ON STEVE 35

Remembering.

STEVE
The barbecue! Damn!

(CONTINUED)

35 CONTINUED: 35

He spins fast and moves to the smoking barbecue, lifting the lid on the Weber and staring at charred hot dogs and hamburgers.

36 ON THE FROWNING FACES OF STEVE, DIANE, CAROL ANNE, ROBBIE 36

CAROL ANNE
Good goin', Dad.

ROBBIE
McDonald's?!

Steve looks at Diane and shrugs.

37 EXT. GRAMMA JESS' HOUSE/BACKYARD - LATER - CLOSE ON 37
CAROL ANNE

as she bites into an open-faced peanut-butter sandwich covered with M&Ms and honey. Diane gives a look.

WIDEN on everyone seated around the backyard picnic table. Jess is knitting. Diane is watching Carol Anne.

DIANE
Honey, did you think up that sandwich all by yourself?

CAROL ANNE
No. Gramma helped.

Diane frowns at Jess, who smiles at Carol Anne.

DIANE
Dana loves her roommate from Boston...

STEVE
(biting into a huge sandwich)
What about classes?

Robbie, imitating his father, tries to bite into a huge sandwich, but the insides squeeze out onto his shirt.

ROBBIE
Oh!

CAROL ANNE
Yuck.

(CONTINUED)

37 CONTINUED: 37

JESS
(to Carol Anne)
Honey, grab me the red yarn out of my bag.

Carol Anne, without turning, reaches behind her and picks the red yarn out of a bag filled with multicolored yarn. She hands it to Jess with a smile. Jess reacts but covers, noticing that Carol Anne didn't look to see what color she was reaching for.

DIANE
(to Robbie; gently)
Rob, try to eat something that's not big enough to eat you... okay?
(to Steve)
Nothing about classes.

E. Buzz licks the food off Robbie's lap, who giggles at this until he sees a BEE BUZZING over his head.

ROBBIE
Daddy! Bee! Bee!

Steve gets up, swatting at the bee.

STEVE
What's college now... just boys and roommates?

JESS
(smiles)
The same education you two had.

DIANE
Don't swat at the bee... It'll go away!

STEVE
After it's bitten someone!
(swings, knocking over the lemonade by mistake)
Okay... I give up... I'm a disaster today!

Diane nods her head, agreeing.

Steve grabs a "spray" can of Cheez Whiz and releases a gob on his nose, playing the clown. Robbie and Carol Anne giggle. Jess smiles.

(CONTINUED)

37 CONTINUED: (2) 37

STEVE
(continuing)
I am a disaster!

DIANE
(trying to keep a straight face)
Steve... uh...

Steve looks her in the face with a grin.

DIANE
(continuing; laughing)
... you bozo!

Suddenly, we HEAR a CLAP OF THUNDER. All look up.

38 EXT. SKY (BLUE AND CLEAR) 38

We HEAR LOUD THUNDER.

39 BACK TO SCENE 39

as drops of HAIL begin to fall, THUDDING onto the picnic table. Everyone looks perplexed. It begins to HAIL HARDER. Robbie is hit in the head and wails.

STEVE
(grabbing Robbie up)
Everyone inside! Come on!

40 ANGLE - BACKYARD 40

As the hail falls in a thick downpour, the family runs into the house. Diane carries Carol Anne.

41 INT. GRAMMA JESS' HOUSE 41

As they enter the house, the HAIL BATTERS the roof and windows, HARD, WITH GROWING INTENSITY. Carol Anne looks out the window with glee.

CAROL ANNE
Snow!

As fast as it started, it stops.

42 EXT. GRAMMA JESS' HOUSE/BACKYARD - ALL 42 1/8 :21

walk outside. Perplexed, they look up at the sunny, clear sky.

CUT TO:

43 INT. GRAMMA JESS' HOUSE/LIVING ROOM - NIGHT 43 2/8 1:17

Built in the '30s and furnished comfortably, it reflects Jess' personality. Steve, struggling with a new vacuum cleaner, listens to a BASEBALL GAME on the RADIO. Other new-sample household items are stacked around. His new profession. He's reading the instructions on the vacuum-cleaner box while Robbie watches him, intently.

STEVE
You gotta be an engineer to figure this --
(beat; to radio)
Come on, Guerero, hit it outta the park!

ROBBIE
Yeah, hit it!

STATIC washes OVER the RADIO reception. Steve dives for the dials.

STEVE
Damn it!

ROBBIE
Dad, can't we get TV like everybody else?

STEVE
(firm)
No, Robbie... we can't.

ROBBIE
Great. I'll just grow up retarded.

STEVE
Listen, buddy, people don't get retarded from lack of television...
(beat; to radio)
Thatta boy, Guerero! Did ya see that, Rob? Huh?

ROBBIE
(beat)
No, Dad. I didn't see it.

(CONTINUED)

43 CONTINUED: 43

Robbie exits.

STEVE
(calling)
Use your imagination. It's good for you!

Steve plugs in the VACUUM CLEANER. It ROARS TO LIFE, sliding into the coffee table, knocking over a vase. Steve tries to turn it off -- can't -- pulls the plug out of the wall socket. Sparks fly. Steve looks up and sees Carol Anne smiling at him.

STEVE
(continuing)
How'm I gonna sell these monsters to innocent housewives? Huh?

CAROL ANNE
Don't know, Dad. .3

She moves off. 2-

44 INT. KITCHEN - NIGHT - JESS, CAROL ANNE 44

Jess is cleaning up as Carol Anne sits up on her chair at the table, drawing with crayons on manila paper. Jess moves over beside her and looks at the drawings. 2:11

45 JESS' P.O.V. 45

They are rough pictures of what we recognize as Cueste Verde Estates -- where the old house used to be.

46 BACK ON JESS, CAROL ANNE 46

JESS
Whatcha drawin', hon?

CAROL ANNE
(shrugs)
Dunno. Stuff.

Jess sits beside her.

JESS
You're real good at drawin'. Wanna be an artist when you grow up?

(CONTINUED)

46 CONTINUED: 46

CAROL ANNE
Maybe. Don't wanna grow up much.

JESS
How come?

CAROL ANNE
-- Probably not much fun.

JESS
Oh, sure it is! I've loved bein' every age I've been. They all have their blessings. When I was your age I learned I could do things other folks couldn't. I thought when I grew up that I'd lose that special knowledge, but I didn't.

CAROL ANNE
Like what kinda things?

JESS
Well, I just knew things. I didn't know how I knew. But I did.

Carol Anne is interested now.

CAROL ANNE
Well, like what?

JESS
Oh, like I'd have dreams about folks that'd come true. That ever happen to you?

CAROL ANNE
(nods)
Uh-huh.

JESS
Well, darlin', that's a special gift you and me have. It's nothin' to be scared of. It's made my life full of wonder. Even as I've grown older, the world's never lost its magic. That's part of the gift. You see?

47 ANGLE ON STEVE 47

walking by. He hears the conversation between Jess and Carol Anne. He frowns and continues on upstairs.

48 BACK ON JESS, CAROL ANNE 48

CAROL ANNE
(nods)
Uh-huh.
(beat)
Will it help me be a ballerina?

Jess laughs and hugs Carol Anne. She really loves this kid.

.3

JESS
Anything you dream you can be, darlin'!

2 3/8

49 INT. DIANE AND STEVE'S BEDROOM - NIGHT 49

2.0

Diane sits on the bed, leafing through a scrapbook. She turns, sensing something strange. But this is the bedroom she grew up in when life was predictable. She shakes off the feeling as Steve enters.

STEVE
Your mother's at it again...

DIANE
Huh?

STEVE
Diane, we've gotta keep her from freaking out Carol Anne.

DIANE
Does she seem freaky to you?

STEVE
No, but...

DIANE
(understanding his fear)
She's fine. Really.

Steve looks unsure. Diane opens up her scrapbook.

(CONTINUED)

49 CONTINUED: 49

DIANE
(continuing)
Look, here's the first short story I ever had published... It's about a magic pony... Ride it to other dimensions.
(laughs sardonically)
Strange, huh?

Steve shrugs.

DIANE
(continuing)
My father loved my stories. I'd read them to him over and over and he'd never get bored.

Steve sits on the bed.

DIANE
(continuing; beat)
Ya know, I've been thinking about going back for my old job at the Daily News.

STEVE
I dunno, Di...

DIANE
We could use the extra income.

STEVE
I'm gonna do better with this new line, Di.

DIANE
It's the one thing I was really good at.

STEVE
(flirting innuendo)
That's not true, Diane.
(grins)
Maybe I should get the lava lamp?

Diane smiles as Steve moves up next to her, flirting.

STEVE
(continuing)
Diane... you're talkin' creative writing... I'm talkin' creative foreplay!

(CONTINUED)

49 CONTINUED: (2) 49

Diane laughs. Steve moves in and kisses her. She starts to get turned on when --

50 ANGLE ON DOORWAY 50

CAROL ANNE (O.S.)
Look, Mommy, Daddy! I'm a ballerina!

All dressed up as a ballerina, Carol Anne spins into the room. Jess, following behind, hums a song.

Steve and Diane recover, awkwardly.

JESS
Isn't she terrific?

DIANE
You're beautiful.

STEVE
(smiles)
With such timing.

Carol Anne spins, dramatically.

CAROL ANNE
See?

STEVE
I see you're late for bed, Miss Ballerina.

Steve lifts her up over his shoulder.

JESS
You be careful with my special child now.

51 INT. CAROL ANNE AND ROBBIE'S BEDROOM - NIGHT 51

STEVE (O.S.)
(calling out)
Rags for sale! Anybody want some rags?

Steve enters with Carol Anne over his shoulders, giggling, and plops her onto her bed. Robbie is seated at his desk, playing with his Apple computer.

(CONTINUED)

51 CONTINUED: 51

ROBBIE
Hey, Dad, if I had a three-hundred band modem, I could go on line with Compu Serv!

STEVE
That's great, son.
(beat; to Carol Anne)
You ready for the sandman, hon?

CAROL ANNE
(grabbing cabbage-patch doll)
Sandman's for babies! Night light! Night light!

STEVE
Right.

Steve puts on the night light castle lamp beside Carol Anne's bed. The light splays out of the "windows" of the castle.

ROBBIE
(still working the computer)
And if I had disk capacity, I could download a data base for sports' records.

STEVE
(perplexed)
Is that right?

ROBBIE
Absolutely!

STEVE
(nods)
Huh.

Carol Anne gets on her knees and begins to pray. Robbie flops onto his bed. He looks at the lava lamp on his night table.

CAROL ANNE
Our Father who art in heaven, hallowed be Thy name --

ROBBIE
And a hard disk with ten mega Bytes could make it all a whole lot faster!

(CONTINUED)

51 CONTINUED: (2) 51

CAROL ANNE
Thy kingdom come, Thy will be done... uh... I forget the rest.

ROBBIE
What about it, Dad?

STEVE
Too expensive, Rob.
(beat; to Carol Anne)
... on earth as it is in heaven.
(beat; kisses Carol Anne and Robbie; to Carol Anne)
Stay in your bed tonight.

CAROL ANNE
I will, Daddy.

CUT TO: .3

52 EXT. NIGHT SKY SFX 52 .10

Waves of thick, black clouds move strangely over the neighborhood.

CUT TO: 1/8

53 INT. DIANE AND STEVE'S BEDROOM - NIGHT - DIANE, JESS 53

DIANE
She can see what?

JESS
Colors with her hands.

DIANE
(exasperated)
Oh, Mother, please! I don't want to hear this stuff. Steve doesn't want to hear this, either, and he doesn't want Carol Anne to hear it most of all. Okay?

JESS
(calm)
It's nothing to be afraid of, honey...

(CONTINUED)

53 CONTINUED: 53

DIANE
(angry)
... How do you know what we should be afraid of?! You weren't there, were you?
(beat; near tears)
They took my baby, Mom. They almost took us all.

JESS
(holding Diane)
I know, honey, but it's over now. You gotta go on unafraid into this life. You don't wanna instill fear into that child, who is truly gifted and filled with knowledge. Fear will only snuff it out... or pervert it.

DIANE
(strong)
I don't want her to be special. I just want her to be normal... and safe.

JESS
I understand, darlin'... I think you're wrong, but she's your child and I'll do what you want.

Diane nods. Jess exits.

54 INT. DIANE AND STEVE'S BEDROOM - NIGHT (LATER) 54

Diane and Steve are sound asleep with Carol Anne sleeping sideways at the foot of their bed wrapped in her blanket, cuddling the cabbage-patch doll under her arm. Steve rolls over and his foot bumps Carol Anne, who remains sound asleep. A long beat, then Carol Anne opens her eyes as if awakened by someone. She gets out of bed, carrying her doll and blanket, and leaves the room.

55 INT. HALLWAY - ON CAROL ANNE - TRACKING 55

as she moves down the hallway. She walks past Jess' room on the way to her own room. She suddenly turns around and goes back into Jess' room.

56 INT. JESS' BEDROOM - CAROL ANNE 56

approaches Jess, who is asleep in her bed with the peaceful look of a child. Carol Anne moves up next to her, kisses Jess on the cheek, and exits.

57 INT. CAROL ANNE AND ROBBIE'S BEDROOM 57

Carol Anne enters the room, moving past Robbie who is asleep, hanging half off the bed, while E. Buzz is sleeping in the center of the bed with his head on Robbie's pillow.

Carol Anne climbs into bed with her doll and blanket and shuts her eyes, then immediately opens them as if she's heard something. She gets out of bed and picks up her toy phone, putting it to her ear.

CAMERA MOVES IN on Carol Anne. We realize she is listening on the phone. E. Buzz lifts his head and looks at Carol Anne. Then we hear:

CAROL ANNE
... Yes... Yes... I love you, too... Good night, Gramma.
(hangs up)

Carol Anne climbs into bed.

58 INT. KITCHEN - DAY - FAMILY 58

Steve, his eyes red from crying, is on the phone in the b.g. while Diane, holding a handkerchief, sits at the table. Robbie and Carol Anne stare at her.

STEVE
(into phone)
Yes. Yes. While she slept. That's right.

DIANE
Gramma passed on last night.

ROBBIE
Where'd she go?

DIANE
She died, Robbie.

ROBBIE
(realizing)
Oh.

(CONTINUED)

58 CONTINUED: 58

STEVE
(into phone)
The doctor just left.

The children react. Diane puts out her arms.

DIANE
Your mom needs a hug.

They hug her, warmly.

STEVE
(into phone)
We want to keep it simple...
Just the family and her friends.
Right. Thanks.

Steve gets off the phone. His eyes fill with tears as he sees Diane with the children. He puts his arms around all of them.

ROBBIE
(upset)
I'm gonna miss her.

STEVE
I know how much we're all gonna miss her.

DIANE
She'll always be with us.

ROBBIE
(perplexed)
How?

STEVE
In our memories.

ROBBIE
(nods)
Oh.

CAROL ANNE
I'll still talk to her.

STEVE
Sure you will, sweetpea.

CAMERA MOVES IN on the Freeling family.

(CONTINUED)

58 CONTINUED: (2) 58

ROBBIE
Where do people pass on to when they die?

STEVE
We don't know...

DIANE
... Heaven.

Diane and Steve exchange a look.

STEVE
Heaven.

CAROL ANNE
Does she get wings and everything? Like an angel? Like a ballerina?

DIANE
(crying; holding Carol Anne)
Ballerinas don't have wings....

59 INT. CAROL ANNE AND ROBBIE'S BEDROOM - MINUTES LATER - CLOSE ON CAROL ANNE 59

Diane is reading Alice in Wonderland to Carol Anne. Robbie looks over, frowns, bored, and exits the room.

60 INT. HALLWAY - ON ROBBIE 60

walking past the partially opened door that leads into Jess' room. He stops and walks back to Jess' room where he stops, standing directly in front of her door. He has the curious look of a child.

61 ROBBIE'S P.O.V. (THRU THE PARTIALLY OPENED DOOR) 61

Jess' bed. We SEE Jess' sheet-covered body from the legs down.

62 BACK ON ROBBIE 62

moving closer to the door, wanting a better look. A long beat. He leans forward. Suddenly, Robbie's eyes go wide. We HEAR a STRANGE SQUEAKING NOISE OVER.

63 ROBBIE'S P.O.V. 63

The torso of Jess slowly rises off the mattress.

64 BACK ON ROBBIE 64

Petrified. He is unable to scream. Suddenly, the door swings open.

65 ROBBIE'S P.O.V. - CLOSE SHOT 65

The pockmarked face of a twenty-five-year-old MAN.

66 BACK ON ROBBIE 66

He screams.

67 CLOSE ON MAN 67

Stunned, he screams, too.

CAMERA WIDENS FURTHER TO REVEAL MAN #2, behind Jess, eyes wide. We SEE that Man #1 and Man #2, on either end of Jess' bed, were in the process of lifting her from her bed onto a gurney when Robbie entered the room. .5

68 EXT. FREELING HOUSE 68 2/8

Robbie hugs his father's side while Man #1 closes the back doors of the mortuary's hearse. As he moves to get into the passenger side: .22

STEVE
Sorry about that... He's just upset.

MAN #1
Sure scared me good. He okay?

STEVE
(hugging Robbie)
Yeah, he's fine now. Don't worry!
(to Robbie)
Aren't you, buddy?

Robbie, still shook up, doesn't respond.

68A EXT. CEMETERY - CLOSE ON CASKET 68A

being lowered into the ground, covered with roses. .02

69 EXT. FREELING HOUSE - AFTERNOON - MED. LONG SHOT 69

Diane stands in the doorway, hugging and saying goodbye to Jess' elderly friends as they leave after having paid a condolence call. We hear them talking in hushed tones. and then they move to their cars parked out front. Diane waves goodbye as they drive off.

CAMERA MOVES IN on Diane who is smiling bravely at the departing guests. She frowns as they drive off. She sighs, looking around, sad beyond words, remembering her childhood.

70 DIANE'S MEMORY 70

We SEE Diane as a LITTLE GIRL of seven, running from her mother's arms into the arms of her FATHER, dressed in an army uniform, who lifts her up and hugs her warmly. Her mother moves up to them and hugs both of them in her loving embrace.

71 BACK TO PRESENT - ON DIANE 71

Eyes closed, she savors the memory as tears fill her eyes. She turns around and enters the house.

72 INT. FREELING HOUSE - ON DIANE 72

as a "spirit wind" suddenly blows around her and she inhales the fragrance of Jess.

DIANE
(exhilarated)
Mom? Mom! I smell your flowers!

Diane inhales the smell, hungrily. The spirit wind continues to blow, gently.

DIANE
(continuing)
Oh, Lord, how I miss you already!
(beat; fighting back tears)
But I've got to... let you go, I guess... but... it's hard... because I love you so...

The spirit wind suddenly stops. Diane gasps. Recovers. Smiles.

(CONTINUED)

72 CONTINUED: 72

DIANE
(continuing)
Goodbye, Mom. I'll see you someday.

73 ANOTHER ANGLE 73

Diane looks up and sees Steve watching her from the stairs.

DIANE
(so softly)
Mom came back to say goodbye.

Steve moves toward Diane and hugs her.

Carol Anne ENTERS FRAME, wearing her ballerina costume, holding out two silver wings.

CAROL ANNE
Mommy, can you put these on me so I'll be a ballerina with wings.

Diane looks at Carol Anne, lovingly, taking the wings.

DIANE
Darlin', you can be anything you want to be.

Sounding just like Jess.

CUT TO:

74 EXT. HOPI POWER SPOT (ARCHES NATIONAL MONUMENT - UTAH) - MOUNTAIN OVERLOOK - DAY 74

Taylor's pickup rolls INTO FRAME and stops. Taylor gets out and looks around. He appears very small in this setting.

75 ON TAYLOR'S EYES 75

scanning the horizon, calmly.

76 ON TAYLOR 76

The shadow of a hawk that flies overhead falls across Taylor's features.

(CONTINUED)

76 CONTINUED: 76

He takes his bandanna from around his neck and puts it around his forehead. :08 .1

DISSOLVE TO:

77 EXT. ~~SAME~~ HOPI POWER SPOT - NIGHT - ON TAYLOR

SFX 2 3/8 77 10.13

seated as before, but now there's a small ~~fire in~~ front of him. We SEE he is on a mountain peak that juts out of the desert like an obelisk. Shooting stars EXPLODE through the sky. :08

78 ON TAYLOR'S EYES, SCANNING - HIS P.O.V. 78

There is nothing but the fire and night within his line of vision. CAMERA FOCUSES on a flame, then THROUGH and ABOVE the flame we now SEE, as if out of nowhere, an OLDER INDIAN seated across the fire, wearing jeans, a T-shirt, and a bandanna around his forehead. :06

The Older Indian sprinkles some powder on the fire. A beat, then sparks begin to fly from the fire with a CRACKLING SOUND. The Older Indian speaks in the melodic, enchanting language of the Hopi in a high-pitched voice which we read in SUBTITLES. Somehow, what appears in subtitles is often incongruous with the Older Indian's words and mannerisms and our expectations. When he speaks, he is always calm.

SUBTITLE (OLDER INDIAN)
We ask this place of power to bring forth the knowledge of smoke. :04

The sparks become larger and larger. More and more smoke rises from the flames. The Older Indian speaks calmly again. :02

SUBTITLE (OLDER INDIAN)
(continuing)
I'm late because I could not locate a babysitter and my wife ran away again. :08

79 ON TAYLOR AND OLDER INDIAN 79

watching the fire. :03

80 CLOSE ON FIRE 80

Intensifying colors fly up from the sparks. :03

(CONTINUED)

80 CONTINUED: 80

The sparks merge with the thick smoke, creating patterns of colors. The smoke begins to twist and curl like a snake, upward. :10

~~81~~ ~~OMITTED~~ ~~81~~

82 ON OLDER INDIAN AND TAYLOR 82

watching, intense. :03

83 BACK ON FIRE - THEIR P.O.V. 83

A long column of smoke twists strangely straight up into the air. We realize it is moving unlike ordinary smoke. It has a life and energy that is electric in its intensity. The smoke looms overhead, taking on the ghost image of the beast -- a vision of hate and vengeance. He is huge, intense, powerful. CAMERA MOVES IN TO REVEAL -- :12

84 A TWISTED, TORMENTED, FRIGHTENING, EVIL FACE 84

It moves directly at Taylor, swooping down fast toward his head, and then the demon smoke SCREECHES and HOWLS, zooming over Taylor's head with the force of a jet. :04

85 ON OLDER INDIAN 85

speaking.

SUBTITLE (OLDER INDIAN)
Frightening, isn't it? :08

He motions for Taylor to rise.

86 ON TAYLOR 86

rising, still intense. Smoke billows around him, snaking around his limbs like a second skin, illuminating his face with colors as if he were wearing war paint. :17

.7

:29

87 ON OLDER INDIAN 87

chanting.

SUBTITLE (OLDER INDIAN)
Smoke... make him one with power and knowledge.

88 AND 89 OMITTED 88 AND 89

90 ON OLDER INDIAN 90

clapping loud three times.

SUBTITLE (OLDER INDIAN)
You are to die...

91 OMITTED 91

92 ON TAYLOR AND OLDER INDIAN 92

Taylor opens his eyes.

SUBTITLE (OLDER INDIAN)
... which could be good for you.

WIDEN on Taylor as the wind dies down, the fire returns to normal, and the smoke is gone.

93 LONG SHOT - TAYLOR 93

sits down and we SEE he is all alone once again. The Older Indian has disappeared.

CAMERA CONTINUES TO TRACK BACKWARD as we SEE the stars and stripes of the American flag SUPERED OVER. We HEAR the last verse of the "STAR-SPANGLED BANNER" PLAY OVER.

INT SHOPPING MALL

94 CLOSE ON TV SCREEN 94

We SEE the American flag blowing from a flagpole as the last verse of the "STAR-SPANGLED BANNER" continues to PLAY OVER.

(CONTINUED) 1:28

94 CONTINUED: 94

A beat, then the CAMERA PULLS BACK TO REVEAL twenty television sets in the front window of a television/ electronics store. CAMERA PULLS BACK FURTHER, REVEALING Robbie standing outside the store window on the third-floor walkway of a shopping mall. As the "STAR-SPANGLED BANNER" ENDS, we HEAR VINCE SCULLY announcing as the DODGERS run onto the field. Robbie watches like a kid in a candy store.

95 ANGLE - DIANE AND CAROL ANNE 95

emerge from the pet store located next to the television/ electronics store.

CAROL ANNE
... but, Mom -- I talked to the kittens. They wanna come home with us.

DIANE
I know, sweetheart, but E. Buzz will get upset.
(to Robbie)
Robbie.

Robbie doesn't budge as Diane and Carol Anne move slowly along the walkway past other shoppers toward the escalators.

CAROL ANNE
Why?

DIANE
Well, how would you like it if I brought home a new kid?
(calling to Robbie)
Robbie.

He still doesn't budge.

CAROL ANNE
I'd love it, Mom.

DIANE
Robbie -- we're going!

ROBBIE
(truly disappointed)
Mom? It's the Dodgers.

(CONTINUED)

95 CONTINUED: 95

DIANE
No time, Rob.
(to Carol Anne)
We'll ask your dad.

CAROL ANNE
Oh, boy. Think he'll let us bring a new kid home?

Diane looks at her daughter in disbelief, then at Robbie who is slowly walking backward, away from the TV set while still watching.

DIANE
Robbie. .3

~~CUT TO:~~

INT SHOPPING MALL - ESCALATOR 48

96 ~~DIANE, CAROL ANNE~~, AND ROBBIE 96 :32

arrive at the escalator. CAMERA MOVES IN on Carol Anne. She looks over the railing. Confusion clouds her face. :06

97 CAROL ANNE'S P.O.V. 97

Below, two-hundred shoppers move about. CAMERA FAVORS the back of a MAN dressed in dark clothes. He turns toward CAMERA. We SEE he's a decayed, moldy-faced, living corpse dressed in 19th-century clothing. :08

98 BACK ON CAROL ANNE 98

CAROL ANNE
(anxious)
Mommy!
(pointing)
Look. :06

WIDEN on Diane and Robbie as they look.

99 DIANE AND ROBBIE'S P.O.V. 99

An ordinary shopping crowd. :02

100 BACK ON DIANE, CAROL ANNE, ROBBIE 100

DIANE
What is it? :01

(CONTINUED)

100 CONTINUED: 100

CAROL ANNE
I don't know.
(beat)
Someone.
(beat)
But he's gone now.

CUT TO:

101 INT. SHOPPING MALL/LOWER LEVEL - MOMENTS LATER - DIANE, CAROL ANNE, AND ROBBIE 101

walk toward the exit. Carol Anne is continuously turning her head, looking around the crowded mall for what she saw before.

102 CAROL ANNE'S P.O.V. 102

Shoppers moving about. Then, standing right next to her, FILLING FRAME, is a WOMAN with the same living-corpse appearance. She reaches out at Carol Anne.

103 BACK ON CAROL ANNE 103

backing away, frightened. WIDEN TO INCLUDE:

DIANE
Carol Anne?!

Carol Anne turns and bumps into a MAN'S leg. He's wearing galoshes on his feet. Stunned, she looks up, frightened.

104 ON MAN 104

looking down at Carol Anne with a smile.

MAN
Hi.

CAROL ANNE
Hi.

105 ANGLE 105

Robbie and Diane move INTO FRAME.

(CONTINUED)

105 CONTINUED: 105

Diane scoops Carol Anne up. Carol Anne looks toward where she saw the Woman.

DIANE
Honey, what's the matter? Why'd you run like that?

106 CAROL ANNE'S P.O.V. 106

The Woman has vanished. :02

107 BACK ON CAROL ANNE, DIANE, ROBBIE, MAN 107

CAROL ANNE
I don't know. Sorry, Mommy.

DIANE
(to Man)
Thanks. :21

The Man smiles as they move off. Carol Anne clings to Diane as they move through the mall exit. Carol Anne is still shook up, looking back at the Man she bumped into.

108 CAROL ANNE'S P.O.V. 108

The Man turns away, then turns back, facing Carol Anne with the grinning face of a living corpse. :03

109 BACK ON CAROL ANNE 109

suddenly crying.

CAROL ANNE
Take me home, Mommy. I don't feel good. :07

110 ON DIANE 110

Concerned as they leave the mall. :12

CUT TO:

SFX

111 EXT. FREELING HOUSE - NIGHT 111

Clouds form in the sky and extraordinary flashes of colored light EXPLODE WITHOUT SOUND from behind the clouds. :10

112 INT. KITCHEN - NIGHT 112

The freezer door is open. WATER DRIPS, forming a small puddle on the floor.

113 INT. UPSTAIRS HALLWAY 113

WATER leaks from the ceiling, DRIPPING into a bucket on the floor. E. Buzz ENTERS FRAME and begins drinking water from the bucket.

114 INT. CAROL ANNE AND ROBBIE'S BEDROOM - NIGHT - CLOSE ON WINDOW 114

as water drips down the glass on the outside.

CAMERA PULLS BACK and PANS, REVEALING Carol Anne and Robbie both asleep in their beds with Robbie hanging off the edge of his. The castle night light and lava lamp give the toys, dolls, and room a surreal look. For a moment the toys light up, as if alive, then they quickly return to normal except for a miniature electrical robot which walks two steps forward toward Robbie, then stops.

115 ON CAROL ANNE 115

suddenly awakening. She gets out of bed, goes over to her toy phone, picks up the receiver, then talks:

CAROL ANNE
Hi, Grammy.
(beat)
Do you have wings now?
(beat)
My ballerina costume does.
(beat)
Grammy...
(change in tone)
Who are you?... No... Uh-uh...
I don't remember...

115A ON ROBBIE 115A

opening his eyes.

115B BACK ON CAROL ANNE 115B

CAROL ANNE
What?

She gets no response, looks at the phone.

(CONTINUED)

115B CONTINUED: 115B

CAROL ANNE
(continuing)
Okay, I'll ask her.

Carol Anne hesitates, then picks up her cabbage-patch doll. She puts the phone to the doll's ear, then she puts it to her ear.

(CONTINUED)

115B CONTINUED: (2) 115B

CAROL ANNE
(continuing)
How'd you know Katrina's name?
(beat)
Oh...

CAMERA PULLS BACK as the air becomes alive with electricity. SNAP! CRACK! It's as if sparks are being emitted from a fire. Something reaches out of the phone. Carol Anne drops the phone. A substance. A form like a wispy, smoky tentacle twists forward, extending from the phone, snaking into the Freeling house. Transparent and cold, it gives birth to itself, builds upon its own energy, growing brighter as it hovers over Carol Anne.

115C ON ROBBIE 115C

He sits bolt upright in bed.

ROBBIE
Carol Anne!

116 DOWN SHOT ON CAROL ANNE (THRU SWIRLING ECTOPLASM) 116

She looks up at the hand in awe as the ectoplasmic form dances near the ceiling.

117 ON ECTOPLASMIC FORM 117

as it manifests into something resembling a head and torso, studying the room, then Carol Anne. With great force, the intruder expels itself from the phone and into the room.

117A EXT. FREELING HOUSE - NIGHT 117A

The lights begin to intensify and swirl above the house, forming into a tornado of spinning lights and electricity.

The ghost-tornado spins faster and faster and descends toward the house.

The ghost-tornado hits the house with an ELECTRIC CRACK and spins, enveloping the house.

117B INT. CAROL ANNE AND ROBBIE'S BEDROOM - NIGHT 117B

There is a bright, intense light at the center of the ceiling as Robbie and Carol Anne stare at it in awe. The ectoplasm expels itself into the walls and ceiling. The house shakes.

118 INT. DIANE AND STEVE'S BEDROOM - NIGHT 118

Light illuminates them in an eerie glow. Diane wakes up.

DIANE
(waking Steve)
Steve! Jesus!

They stare out the window at the colored lights that zoom past the window.

STEVE
(bolt upright)
What the... Electrical storm?

Diane shakes her head "No."

Steve looks out the window. Diane huddles into Steve, afraid.

(CONTINUED)

118 CONTINUED: 118

They look at each other, then charge out of bed, instinctively moving for the children.

119 AND 120 OMITTED 119 AND 120

121 INT. CAROL ANNE AND ROBBIE'S BEDROOM - NIGHT 121

3/8

.20

Steve and Diane move into the room on the run. They stop and look.

122 DIANE AND STEVE'S P.O.V. 122

Robbie is sitting on his bed, eyes wide. Carol Anne is standing in the middle of the room that has returned to normal. She slowly turns toward her parents, her face lit by the lava lamp and castle night light.

CAROL ANNE
They're here...

123 CLOSE ON DIANE, STEVE 123

STEVE
Oh, shit... not again...

Diane reacts.

CUT TO:

1 5/8

124 INT. FRONT HALLWAY/STAIRS - SAME - GROUP SHOT 124

1.05

Diane leads the pack with Carol Anne in her arms, who is holding onto her doll, followed by Robbie with a knapsack filled with toys and E. Buzz who is BARKING incessantly. Steve follows with a big suitcase in each hand. We HEAR a POUNDING -- LIKE THE SOUND OF HUGE FOOTSTEPS coming from behind them.

DIANE
Hurry, hurry, hurry! Don't turn around!

STEVE
Don't panic! Don't panic!!

(CONTINUED)

.3

124 CONTINUED: 124

ROBBIE
Oh, God!

STEVE
Don't look behind you!

125 ANGLE - FRONT DOOR 125

Diane swings open the door. Something is there! She jumps back, screams. The POUNDING behind them is LOUDER.

126 ON DOOR 126

Taylor stands there, impassive.

Diane, near tears, huddles into Steve who moves at Taylor, angrily.

STEVE
Who the hell are you? Huh?

TAYLOR
Name's Taylor...

STEVE
(fast)
Well... great... We're going now!

Steve leads the family past Taylor.

127 SHOT FROM BEHIND TAYLOR (OVER HIS SHOULDER) 127

PAST Steve and the family TO the stairs where the LOUD THUDDING NOISE is moving toward the family.

Taylor makes a quick gesture in the air and the SOUND DIES OUT. He turns toward the family as they move past him.

TAYLOR
Doctor Lesh sent me...

128 BACK ON FAMILY 128

Steve continues moving toward the car.

STEVE
(ignoring)
Terrific.

(CONTINUED)

128 CONTINUED: 128

DIANE
Steve!
(beat; to Taylor)
Sent you for what?

TAYLOR
It's no use running. It'll find you. You're better off here.

Everyone reacts, stunned.

STEVE
(recovering)
Good. You stay. We're gone!
(beat; to family)
Come on -- in the car. Let's go!

129 EXT. FREELING HOUSE - NIGHT 129

Taylor watches the family pile into the battered station wagon. Diane looks back for a moment, then closes the car door. Carol Anne looks at Taylor, curiously, then gives him a little wave. Taylor waves back.

Steve starts the CAR. It RUMBLES NOISILY, smoke pours out of the exhaust, and it pulls out of the driveway and into the street.

130 EXT. HOWARD JOHNSONS - NIGHT - ESTABLISHING 130

Set off a highway in the desert.

131 INT. HOWARD JOHNSONS - NIGHT 131

Robbie and Carol Anne finish chocolate sundaes while Diane sips at her coffee and Steve finishes a beer. They are all silent, not knowing what to say. A long, awkward beat, then:

STEVE
Well, uh, we're all right. Right?

They all nod "Yes."

ROBBIE
(sad)
Where we goin' now, Dad?

Everyone looks at Steve.

(CONTINUED)

131 CONTINUED: 131

STEVE
Well, son, I thought we might... I thought...
(deep sigh)
... I dunno.
(beat)
I gotta think about it.

CAROL ANNE
Disneyland!

ROBBIE
Oh, puke. Don't be such an infant!

CAROL ANNE
Am not!

DIANE
Okay, you two, settle down. Now.

Robbie and Carol Anne become silent.

WIDEN on two WOMEN in their early thirties, seated at the table beside Diane and Steve. They whisper something at each other. They look at Diane and Steve with a strange fascination, then turn away.

132 ON DIANE, STEVE 132

DIANE
Steven...
(beat)
We've got to go somewhere.

Steve looks off -- thinking hard -- feeling trapped. Woman #1 moves over, closer to Diane and Steve, while Woman #2 watches.

WOMAN #1
I'm sorry to intrude but... I know this may sound strange...

DIANE
(nervous laugh)
... Oh, nothing scunds too strange anymore.

WOMAN #1
... I have a message for you.

STEVE
Message?

132 CONTINUED: 132

WOMAN #1
(now in Jess' voice)
Listen, children, you can't run from this thing. It has made contact with you and will stop at nothing. You must fight him head-on. Stay together. Be loving. Be brave.

Diane and Steve go white. Robbie and Carol Anne look confused.

DIANE
(whispers)
Mom?!

Woman #1 shivers suddenly, blinks a couple of times, then looks at Diane and Steve as if seeing them for the first time.

DIANE
(continuing)
Mom?!

WOMAN #1
(not understanding)
Pardon me?

WOMAN #2
(to Woman #1)
Are you okay?

WOMAN #1
(bewildered)
I think so. What happened?

Woman #2 escorts Woman #1 away from the Freelings, looking back at them as if they are strange people.

STEVE
I need a drink. .7

CUT TO: 1 5/8

133 EXT. HOWARD JOHNSONS/PARKING LOT - NIGHT 133

Diane, Steve, Robbie, and Carol Anne move for the car, fast, where they see Taylor sitting on the bumper of his pickup parked beside the station wagon. 1.25

STEVE
Whadda you want?

(CONTINUED)

133 CONTINUED: 133

TAYLOR
(nods toward HoJo's)
She told you the truth.

DIANE
Who? You mean...

STEVE
(angry)
You in cahoots with that girl? Huh?

TAYLOR
I cahoot with no one.

STEVE
Is that right? Why are you following us?

TAYLOR
I want to help.

STEVE
We don't want your damn help! We don't want anyone's help! We just wanna be left alone!

DIANE
Steve, please... Calm down now, honey.

STEVE
Please what? Get in the car, Diane.

DIANE
(to Taylor)
Why did Doctor Lesh send you? Why didn't she come?

TAYLOR
(shrugs)
My kinda job.

STEVE
This is ridiculous, Diane. Come on --

134 ON DIANE, STEVE 134

DIANE
Steve, let's try to handle this sensibly...

(CONTINUED)

134 CONTINUED: 134

STEVE
(hot)
Sensibly? What's sensibly? Nobody can help us, Diane. I wanna get outta here -- now!

DIANE
(hotter)
And go where? It followed us here. It will follow us anywhere we go! We can't keep running!

WIDEN -- Steve and Diane turn and see that Robbie, Carol Anne, and E. Buzz are standing beside Taylor, looking up at them with sad expressions.

135 BACK ON DIANE, STEVE 135

They react as we -- .4

CUT TO: 1-

136 EXT. FREELING HOUSE - DAY - ON TAYLOR 136

as he exits the house and motions toward -- :46

137 ANGLE - THE FAMILY 137

stands beside the station wagon, waiting for Taylor. They move toward the house. E. Buzz BARKS and runs toward Taylor.

DIANE
It's okay? You're sure?

TAYLOR
E. Buzz agrees. It's okay for now.

Taylor nods. Diane enters the house past Taylor. Robbie, Carol Anne, and E. Buzz follow.

138 ON TAYLOR, STEVE 138

STEVE
(sardonic)
Great... the dog agrees. That's terrific.

TAYLOR
Yes. Your car...

(CONTINUED)

138 CONTINUED: 138

STEVE
(defensive)
Yeah?

TAYLOR
... It's very angry.

STEVE
(blank)
Uh-huh.

TAYLOR
I'll fix it...

STEVE
(kidding)
... Make it happy?

TAYLOR
(smiles)
Uh-huh.

Steve shrugs and enters the house. Taylor follows. 14

139 INT. FREELING HOUSE - LATER - ON DIANE 139

talking on the phone to Dr. Lesh.

DIANE
... Yes... He says you sent him, and I... Right.
(beat; listens)
Yes, well, he seems very different.
(laughs)

WIDEN on Steve sitting amidst his software items, drinking a beer.

A toaster floats up into the air, its lid flipping open and shut, comically. Steve grabs it and brings it back down to the table. We HEAR the KIDS LAUGHING in the f.g.

STEVE
He's very different, Diane... but that doesn't make it right.

140 ON DIANE 140

She frowns.

14

141 ANGLE - BACKYARD (THRU WINDOW) 141

Taylor is playing cowboys and Indians with Carol Anne, Robbie, and E. Buzz.

DIANE (O.S.)
Right, Doctor Lesh. Well, I can't say Steve trusts him fully just yet... but we'll see.

142 ON STEVE AND DIANE 142

as she says her goodbyes and hangs up the phone.

DIANE
Let's give him a chance, Steve.

STEVE
(out the window)
It's time for you kids to get ready for bed!

ROBBIE (O.S.)
Oh, groan!

CAROL ANNE (O.S.)
Yeah... Groan!

STEVE
Let's go!

A lighted flashbulb floats past them. Steve grabs it.

STEVE
(continuing)
I don't have an open mind about this anymore, Diane.
(beat)
This used to amuse me.

Robbie, Carol Anne, and E. Buzz tear through the living room and move upstairs.

DIANE
(calling)
I'll be right up, kids...

Steve moves toward the window.

STEVE
Diane, what if Taylor's just some old Indian who...

Steve, looking out the window, reacts. Diane moves up beside him.

143 DIANE AND STEVE'S P.O.V. (THRU WINDOW) 143

Taylor is standing in the backyard with his arms outstretched, surrounded by a swarm of butterflies. They sit on his arms, head, and shoulders. It's as if he's dancing with them as he moves slowly in a circle. Then they disperse and fly off into the sunset.

144 BACK ON DIANE, STEVE 144

Diane smiles. Steve reacts.

CUT TO:

145 INT. FREELING HOUSE - MORNING 145

Steve drags a vacuum cleaner in one hand while lugging a box with a Cuisinart under his other, almost bumping into Diane, who comes up from the basement with a small, old tin box. Carol Anne follows.

STEVE
(surprised)
Oh, hey!

DIANE
Hi, honey!

CAROL ANNE
We're gonna be detectives!

STEVE
That's great.
(beat)
I gotta go.

Steve kisses Diane and Carol Anne.

DIANE
Do good!

Steve exits into the garage.

146 INT. GARAGE - ON STEVE 146

as he looks, annoyed.

147 ON CAR, TAYLOR 147

Taylor works under the hood, banging away.

(CONTINUED)

147 CONTINUED: 147

Steve ENTERS FRAME.

STEVE
(clears his throat)
Say, pardner...

Taylor looks up, grins.

TAYLOR
Hi.

STEVE
(phony smile)
Is my, uh, car... happy now?
Cuz happy or not, we gotta go
to work.

TAYLOR
Oh, sure.

Taylor steps back, slams down the hood, and wipes off his hands.

TAYLOR
(continuing)
Much better, I think.

STEVE
(getting into car)
Great. Thanks.
(beat)
Uh, Taylor...
(motions for Taylor
to come closer)

Taylor moves up to Steve and leans in the car window.

STEVE
(continuing)
Take care of everyone while I'm
gone.

TAYLOR
(smiles)
Sure.

Steve pulls out, smoke pouring out the exhaust.

148 INT. KITCHEN - SAME - DIANE AND CAROL ANNE 148

as Diane puts the box on the kitchen table. Carol Anne hops up on a chair, expectantly. Diane thinks, then turns her gaze out the window.

149 DIANE'S P.O.V.

Taylor moves up to Robbie and talks to him outside the tepee. They are very intense.

150 ON CAROL ANNE

staring at the box, enthralled by the possibilities of what lies within.

151 ON DIANE

Concerned, she looks from the box to Carol Anne to back out the window. She moves for the door.

DIANE
Just a minute, hon...

152 EXT. FREELING HOUSE - SAME - DIANE, ROBBIE, TAYLOR

Diane approaches Robbie and Taylor. We SEE Robbie is wearing war paint and carrying a baseball bat.

DIANE
What's this?

ROBBIE
Hi, Mom! I'm gonna help protect the family...

DIANE
... Go inside and wash your face.

ROBBIE
Hey, I'm a big guy now and...

DIANE
... and I'm still your mother. Go inside and wash... now, mister.

ROBBIE
(sarcastic)
Thanks, Mom.

Robbie moves off with a frown.

TAYLOR
He wants to be a man.

(CONTINUED)

152 CONTINUED: 152

DIANE
There are lots of ways to be a man. I'm not sure wearing war paint is one of them.

TAYLOR
How would you know?

DIANE
What?

TAYLOR
You are not a man, are you?

DIANE
Listen, Taylor... I'm very grateful that you've come to help us. Really, I am. We've had our troubles and you seem to understand... something. But my children are going to grow up to be part of a normal world... a world of school and friends and lovers and families of their own someday.

TAYLOR
That's good.

DIANE
Right. I know, and I hope they'll learn to forget all this...

TAYLOR
Why should they forget? It's part of them.

DIANE
(angry)
Don't say that!
(beat; recovering)
I'm sorry.
(beat)
But... this is not part of them. This is just... happening... because...
(angry again)
I don't know why!
(beat)
Do you?

(CONTINUED)

152 CONTINUED: (2) 152

TAYLOR
I hope to find out.

DIANE
Right.
(beat)
I guess wearing war paint isn't so bad.

Taylor smiles.

153 INT. KITCHEN - CLOSE ON CAROL ANNE'S HANDS 153

holding up a locket. We SEE a black-and-white photograph of a man dressed in 19th-century clothes, but we CAN'T MAKE OUT his features.

WIDEN on Carol Anne, who looks at the locket she's taken from the box. It is filled with jewelry and trinkets from Cueste Verde. Carol Anne seems mesmerized by the photo. The CAMERA MOVES IN on her gaze.

154 ANGLE 154

Diane and Taylor move INTO FRAME.

DIANE
These all materialized when it happened before... and I...

Diane and Taylor notice Carol Anne's mood. Taylor takes the locket from Carol Anne. Their eyes meet in understanding. Taylor looks at the locket closely.

TAYLOR
... Old.

DIANE
Yes. Hundred years or more! That's been verified...

TAYLOR
(picks up a brooch; beat; to Carol Anne)
You know him?

CAROL ANNE
Uh-huh.

TAYLOR
And others?

(CONTINUED)

154 CONTINUED: 154

CAROL ANNE
Uh-huh.

TAYLOR
They want to get to know you better?

CAROL ANNE
... And Katrina, too.

Diane gasps, pulls Carol Anne to her.

DIANE
Don't talk to them, baby. Don't talk to any of them!

CAROL ANNE
(upset)
I won't, Mommy!

We HEAR Steve's CAR RUMBLING LOUDER THAN EVER o.s., then PULL TO A STOP.

Steve pushes INTO FRAME, sweating, dirty, angry.

STEVE
Okay, Taylor... you can have the run of this house... the trust of my wife, my kids, my dog... You can have my aura, my spirit, my ghosts... but leave my car alone. Okay? Hands off! It's worse than before.

Taylor shrugs.

TAYLOR
Still angry, huh?
(beat)
Sometimes it gets worse before it gets better.

Steve reacts. He slumps into a chair and is flung off of it. He hurtles across the room. Everyone reacts. A BOOMING MAN'S VOICE comes at us out of the air.

MAN'S VOICE (V.O.)
I WAS SITTING HERE!

(CONTINUED)

154 CONTINUED: (2) 154

Taylor moves forward.

TAYLOR
Reveal yourself, entity! Why do you come from out of the grave?

The light form gathers, builds, grows in intensity.

Carol Anne shields her eyes from the light.

MAN'S VOICE (V.O.)
I DON'T BELIEVE IN THAT!

There is an EXPLOSION of light.

WIDEN on everyone as the light EXPLODES from the chair into the ceiling and hovers. It swoops down at --

154A TAYLOR 154A

who ducks as the light swirls past his head.

154B ON STEVE, DIANE, ROBBIE, AND CAROL ANNE 154B

as the light moves up close to them -- as if examining them. It moves closer to Carol Anne, then retreats as if repelled.

154C ANOTHER ANGLE 154C

INCLUDING the tin box as it lifts off the table and floats in the air -- being drawn by the light. The family watches it move upwards.

MAN'S VOICE (V.O.)
MINE!

There is a sudden electrical EXPLOSION. BANG! The light disappears.

154D ON TIN BOX 154D

lying on the floor -- empty.

155 ON FAMILY 155

Shaken.

156 ON TAYLOR 156

Reflective.

157 EXT. NIGHT SKY - LATER - ON FULL MOON 157

It radiates out of a pitch-black sky.

158 INT. FREELING HOUSE/LIVING ROOM - NIGHT 158

Diane walks from the kitchen, carrying a pot of coffee. Steve, fatigued, looks over at her. The kitchen light is on.

STEVE
The light, Diane.

DIANE
I turned it off.

STEVE
(understanding)
Oh.

(CONTINUED)

158 CONTINUED: 158

Diane puts down the coffee pot, then pours herself and Steve a cup. Steve gets up and moves to the bar, then takes down a bottle of tequila.

STEVE
(continuing)
... Need something stiff.

Diane frowns. Steve exits out the french doors that lead into the backyard where we SEE Taylor sitting, staring up at the sky. .2

159 ANGLE ON CAROL ANNE EXT STAIRS + LIVING ROOM 159

walking down the stairs, carrying her cabbage-patch doll, her pillow, and blankets. She places them on the floor next to Diane, laying her doll on the pillow and tucking it under the covers. 3/8 .31

DIANE
(still watching Steve; concerned)
Tell Robbie to bring his stuff, too.

CAROL ANNE
I will, Mommy.
(to doll)
I'll be back soon, Katrina.

Carol Anne walks up the stairs.

160 EXT. FREELING HOUSE/BACKYARD - NIGHT 160

Steve sits down on the picnic bench near Taylor who crouches, looking up at the sky. Steve takes a shot of tequila from the bottle. 2 1/8 2.3

STEVE
Whew! Ta kill ya.
(offers bottle to Taylor)

TAYLOR
(shakes his head "No")
Used to drink. Bad dreams. Gave it up.

Steve shrugs, then takes another swallow. Long pause. Taylor looks up at the sky. .3

(CONTINUED)

160 CONTINUED: 160

STEVE
(finally)
See somethin'?

TAYLOR
No.

STEVE
Well, uh... what're you doin'?

TAYLOR
Hunting power.

STEVE
(takes another swallow; sarcastic)
Me, too.

Taylor smiles, then --

161 ANGLE - STEVE'S P.O.V. 161

as he looks at the yard. It appears as if the bear-shaped hedge has moved closer to the house.

162 BACK ON STEVE 162

He looks at the bottle of tequila and shakes the feeling off as a hallucination from the strong brew.

TAYLOR
You feel like a leaf at the mercy of the wind, don't you?

STEVE
(thinks hard, then...)
Yeah... sorta.

TAYLOR
Since the day you were born, one way or another, someone has been doing something to you.

STEVE
I don't know about that...

TAYLOR
And they have been doing something to you against your will.
(MORE)

(CONTINUED)

162 CONTINUED: 162

TAYLOR (cont'd)
And by now you're helpless, like a leaf in the wind.

STEVE
Hey, chief -- we're not exactly living on Sesame Street here --

TAYLOR
-- No matter how much you like to feel sorry for yourself, you have to change that. It doesn't jibe with the life of a warrior. You feel this way because you make choices against your nature. You are by nature a warrior, yet you choose not to act like one.
(beat)
I am a warrior. A warrior would rather be defeated and die than act against his nature. You are here with me because you want to be here. You should assume full responsibility.

STEVE
How am I responsible?

TAYLOR
Self-pity doesn't jibe with power.

Steve's mouth is left wide open. Nobody has ever spoken to him this way before.

TAYLOR
(continuing)
This is your spot. It has your family's love. Love is power. A warrior uses his power.
(beat)
Your enemy is a warrior. He will destroy your family unless you wake up.

.7

Steve is chilled.

163 INT. CAROL ANNE AND ROBBIE'S BEDROOM 163

Robbie is playing marbles. Carol Anne enters the room and picks up her toy phone and the tiny robot, then starts to exit.

(CONTINUED)

5/8

138

163 CONTINUED: 163

CAROL ANNE
Supposed to come downstairs to sleep now.

(MORE)

(CONTINUED)

163 CONTINUED: (2) 163

CAROL ANNE (cont'd)
(beat)
Robbie.

ROBBIE
Yeah... Okay, okay...

Carol Anne exits.

164 ANGLE 164

The castle night light lights up on its own.

CAMERA MOVES IN on wall where we SEE a large shadow of the night light reflected. Something starts moving inside the castle night light. Something alive. .3

---

165 INT. LIVING ROOM - SAME 165

7/8

Carol Anne is laying down next to Katrina. Diane kisses Carol Anne good night.

(.39)

CAROL ANNE
Kiss Katrina, too.

Diane kisses Katrina good night.

DIANE
Good night, girls.

Steve enters.

CAROL ANNE
Daddy?

STEVE
What, sweetpea?

CAROL ANNE
Kiss and a hug.

Steve comes over and kisses Carol Anne and Katrina. He sits beside Diane, looking at Taylor who still sits outside.

Carol Anne picks up her toy phone as if it rang. She listens, then:

(CONTINUED) .5

165 CONTINUED: 165

CAROL ANNE
(continuing; into phone)
Just a minute.
(beat)
Okay.
(removes phone from her ear)
Daddy...

Steve turns.

166 EXT. FREELING HOUSE/~~BACKYARD - ON~~ TAYLOR 166

He turns his attention toward the family, as if he hears something.

167 BACK TO SCENE INT L.R. 167

CAROL ANNE
(to Steve)
... it's for you.

Steve smiles, then picks up the phone, playing a child's game.

STEVE
Hello.

A long beat of silence, then a BLAST:

MAN'S VOICE (V.O.)
I DIDN'T DIE!

Steve slams down the phone. Carol Anne starts to cry. Diane grabs her to protect her while Steve stares at the phone.

168 INT. CAROL ANNE AND ROBBIE'S BEDROOM - ROBBIE 168

picks up his pillow and sleeping bag, then turns back to his marbles in the center of the room. He flips the marble in his hand, then crouches down for a shot at the other marbles. He drops the marble on the floor and it THUDS LIKE A BOULDER. Robbie jumps back with fear.

169 ANGLE 169

We SEE the castle night light shadow reflect off the wall.

(CONTINUED)

169 CONTINUED: 169

A small creature flies out of the castle and circles it, followed by another... and another. :05

170 ON LAVA LAMP 170

taking on a life of its own. It appears bottomless as it starts to overflow onto the floor. :04

171 CLOSE ON ROBBIE 171

He looks up from the marble toward the night light. :03

WIDEN as the lava lamp expels a glowing, gooey substance that oozes toward Robbie as the bees swirl behind him. :04

171A ON ROBBIE 171A

as the bees swirl around his face and head. He spins, flailing maniacally with a look of abject terror on his face. :08

171B ON LAVA LAMP 171B

as the goo spreads and thickens. :03

171C ON ROBBIE 171C

swatting at the bees that have begun to sting him. :08

ROBBIE
(finally screams)
Dad! Dad!

6

172 INT. LIVING ROOM - SAME 172

Hearing ROBBIE SCREAM, Diane and Steve race toward the stairs. 2/8 (20)

172A ON STAIRWAY 172A

as the glowing goo flows down the stairs, demonically. Diane and Steve rush ~~INTO FRAME~~, moving up the stairs.

172B INT. UPSTAIRS HALLWAY - DIANE AND STEVE. 172B

move toward Robbie and Carol Anne's bedroom door. We HEAR MUTED INSECT BUZZING and a GUSHY SOUND as the goo creeps from inside the room under the crack in the door. Steve tries to open the door but it's stuck.

DIANE
(screaming)
Robbie! We're coming, Robbie!
(pleading)
Steven!

Steve slams into the door over and over.

DIANE
(continuing)
Hurry! Hurry!

Steve charges at the door but it doesn't budge. The glowing goo is pouring out from under the door, faster now.

Steve slams harder! The door splinters and gives way as three feet of goo rampages out of the room like a floodtide, knocking Steve and Diane backward with its force!

~~173 OMITTED~~ 173

174 INT. CAROL ANNE AND ROBBIE'S BEDROOM - DIANE AND STEVE'S P.O.V.

Thousands of bees fill the room, taking larva from the endlessly flowing lava lamp. CAMERA PANS UP where we SEE Robbie immobilized. At this rate, Robbie will soon be buried alive. Diane screams.

175 ON STEVE 175

racing into the room, watching his son being buried alive.

(CONTINUED)

175 CONTINUED: 175

DIANE
Robbie!

STEVE
(to Diane; yells)
Get the extinguisher! Go! Go!

Diane turns and races down the stairs.

176 BACK ON STEVE 176

He is being bitten continuously by bees as he tries to struggle forward through the sticky lava which grows around his shoes. .2

177 INT. LIVING ROOM 177

Diane, frantic, runs past Carol Anne, who sits calmly in Taylor's lap, and into the kitchen.

DIANE
Taylor, help us!

178 ON DIANE - TRACKING 178

Emerging from the kitchen, carrying a fire extinguisher.

DIANE
(to Taylor)
Help us!

Taylor doesn't move. Diane races up the stairs. .3

179 INT. CAROL ANNE AND ROBBIE'S BEDROOM 179

Steve is stuck in the lava as the bees have formed hive-like combs up to his knees.

180 ANGLE 180

The combs are over Robbie's mouth. He starts gagging, then reaches for Steve whose hand is outstretched to him.

STEVE
Grab my hand, son! Grab it now!

Robbie grabs Steve's hand. Steve tries to pull Robbie toward him when -- .3

181 ON STEVE'S HANDS 181

as bees sting him. Steve and Robbie are unable to hold their grip. Steve's hand is slipping away.

182 ~~OMITTED~~ 182

183 CLOSE ON STEVE'S MOUTH 183

screaming.

STEVE
Robbie!

184 CLOSE ON FIRE EXTINGUISHER 184

as a blast of chemicals EXPLODE out of the nozzle at the bees.

WIDEN as Diane sprays the room. The WINDOW SHATTERS and the bees blow away in a swarm. .4

184A EXT. WINDOW - SWARM 184A

The bees burst out from the house. 1/8 :04

184B ~~INT. CAROL-ANNE AND ROBBIE'S BEDROOM~~ - DIANE'S P.O.V. (THRU WINDOW) 184B SFX 4/8 :25

The swarm swirls and spins, then zooms straight up into the sky in a column.

185 ON STEVE 185

breaking free, pulling the wax away from Robbie's face.

186 ON ROBBIE 186

He gasps in air, finally able to breathe. Then he starts to cry.

187 STEVE 187

grabs Robbie up into his arms.

.3

188 DIANE 188

Sobbing, she hugs both of them. Steve pulls her to him, consoling her.

189 INT. LIVING ROOM - ON STEVE 189

Angry. He is covered with bee bites and a medicinal lotion.

(CONTINUED)

:33

189 CONTINUED: 189

STEVE
(to Taylor)
Where the hell were you? We're not safe here! My son almost died up there while you...

WIDEN on Taylor, Diane, Carol Anne, and Robbie, who is also covered with bee bites and a medicinal lotion.

TAYLOR
... I protected the child. He was after her -- not your son or you or your wife.

Steve, totally frustrated, throws the bottle of lotion against the wall and explodes.

STEVE
What does this thing want from us?!

Robbie and Carol Anne become frightened by this. Diane pulls them into her arms. 1/4

CUT TO:

190 INT. LIVING ROOM - LATER - STEVE, DIANE, TAYLOR 1/8 190

Steve and Diane talk in hushed tones. Carol Anne and Robbie play together in the b.g.

2:04

TAYLOR
(motions to Carol Anne)
He feels she belongs to him.

DIANE
Why?

TAYLOR
I'm not sure, but he is accustomed to getting what he wants.

STEVE
Is he a man or... a beast?

TAYLOR
He is a man filled with the demon, lost in a dimension that surrounds our world.
(MORE)

(CONTINUED)

.4

190 CONTINUED: 190

TAYLOR (cont'd)
Many call it the lower astral. It is where this entity dwells among fallen, dark angels where friction and wars rage. These outcasts dwell in gloom-drenched regions, working out their evil karma. Their world is made up of diseased ideas and beliefs. It is a continuing nightmare. This entity believes that our world and his are the same.

DIANE
Why doesn't he know he's dead?

TAYLOR
Because he isn't...

Diane and Steve react.

TAYLOR
(continuing)
Nothing really dies. Like a caterpillar who becomes a butterfly, death transforms us into another state of being. This man was evil, and his soul remains evil because he chooses not to see the light and pass on to a different consciousness.

STEVE
How do we fight back?

TAYLOR
Until we learn how to defeat him, we do not let him win.
(beat)
Now listen to me carefully.

Diane and Steve lean closer to Taylor.

TAYLOR
(continuing)
The entity is very wise. Very manipulative. He knows your strength is your love, and he hates you for that. He has been trying to pull this family apart. He will continue to try.
(MORE)

(CONTINUED)

190 CONTINUED: (2) 190

TAYLOR (cont'd)
(beat)
If he succeeds... he will capture Carol Anne. He will destroy your spirit.

Diane and Steve react.

.2

DISSOLVE TO:

191 EXT. NIGHT SKY (FULL MOON) 191

Thick clouds move across the sky.

:05

192 EXT. FREELING HOUSE - NIGHT 192

SFX

14/8

1:15

A campfire burns brightly. Taylor stands, arms outstretched to the sky, while Steve, Diane, Robbie, and Carol Anne sit around the fire watching him, intently. The night is still.

TAYLOR
I call on my ally, the wind, and the wind's ally, sister moon, to protect us.

The wind blows powerfully around them.

ROBBIE
(to Diane; sotto)
He doin' magic, Mom?

DIANE
(soft)
Yeah.
(to herself)
I hope.

TAYLOR
I call on the fire in the sky to give us power.

LIGHTNING CRACKS up across the sky behind Taylor under the clouds.

193 ON FAMILY 193

They react, then look back at Taylor.

194 BACK ON TAYLOR 194

He's gone!

194A ON DIANE, CAROL ANNE, ROBBIE 194A

ROBBIE
Where'd he go, Dad?

194B ON STEVE 194B

He rises up and looks around for Taylor.

195 ON FAMILY 195

They look for Taylor.

PAN to Taylor behind them, 180 degrees from where he had been standing.

196 ON FAMILY AND TAYLOR 196

as the sky lights up behind them with sheets of lightning that break across the sky.

197 ON CAROL ANNE 197

She grins and claps her hands, happily.

197A ON LIGHTNING 197A

illuminating the sky.

198 ON TAYLOR 198

He talks softly to himself as a bolt of lightning streaks behind him.

TAYLOR
... I have been sent to do battle with you. I am ready to die.

We HOLD for a long beat on Taylor. We HOLD longer, then PAN UP and WIDEN -- The sky explodes with even more lightning than before.

199 INT. KITCHEN - DAY - CLOSE ON COFFEE CUP 199

being held between Diane's hands. WIDEN -- We SEE Diane and Steve sitting silently together, staring blankly, lost in their thoughts, when Zack enters the kitchen.

200 ANGLE - FAVORING ZACK 200

ZACK
Uh, mind if I borrow some milk and butter?

A beat before Diane and Steve realize he has asked a question. Without looking at Zack, Diane responds:

(CONTINUED)

200 CONTINUED: 200

DIANE
Uh, yeah. Go ahead.

Zack walks over to the refrigerator, opens the door, and looks inside. He peeks over at Diane and Steve to see if they are looking at him. When he sees they aren't, he puts some cheese into his back pocket, then some eggs into an inside jacket pocket, perfect for concealing. He peeks at Diane again.

(CONTINUED)

200 CONTINUED: (2) 200

ZACK
Can't seem to find the butter.

Diane doesn't respond.

201 EXT. FREELING HOUSE - DAY - CAROL ANNE AND ROBBIE 201

play together on the front lawn. E. Buzz sleeps. We SEE their shadows on the ground.

202 ON MAN'S FEET 202

in SQUEAKY GALOSHES, moving toward the house, slowly, deliberately, through dust but no dust stirs. His image casts no shadow. He HUMS a RELIGIOUS TUNE we HEAR OVER. E. Buzz lifts up his head.

203 INT. KITCHEN - ZACK 203

pulls out a milk carton and sees the butter. He puts the milk carton on top of the refrigerator. He reaches for the butter but it moves. He reaches and it moves again. Bewildered, he looks over at Diane.

ZACK
Your butter...

204 ANGLE 204

Zack jumps as he realizes Steve is right behind him.

STEVE
(a la Taylor)
Butter's angry at you.

205 ON REFRIGERATOR 205

The butter rises. Zack, stunned, closes the door fast.

ZACK
(fast)
I'll just be goin' now.

STEVE
(smiles)
Figures. No guts, no glory.

206 EXT. FREELING HOUSE - CAROL ANNE 206

3/8

looks up from her game at the approaching Man.

207 ON MAN'S FEET 207

moving closer and closer. His TUNE CONTINUES. E. Buzz BARKS, angrily.

208 ON CAROL ANNE 208

She frowns. Stands.

209 ON ROBBIE 209

He looks up.

ROBBIE
Something wrong? Huh? Carol Anne?

210 INT. KITCHEN 210

6 7/8
5:41

Diane chuckles as the milk carton rises off the top of the refrigerator and pours out onto Zack's head. We HEAR the EGGS CRACK inside his jacket pocket. Zack is stunned as eggs leak through his jacket and drip onto his pants. He backs away from the refrigerator.

ZACK
(looks at Diane and Steve)
Hey, what the heck is goin' on around here?!

STEVE
(a la Taylor)
Our food doesn't like you.

ZACK
What?

DIANE
(chuckling)
Life's funny like that, isn't it?

(CONTINUED)

.4

210 CONTINUED: 210

Steve chuckles as Zack backs out of the kitchen.

ZACK
You people are weird.

DIANE/STEVE
We know.

Steve and Diane look at each other. They start laughing. It builds into a long, hard laugh, then Diane starts crying. Steve holds her.

Carol Anne comes running in the kitchen door.

CAROL ANNE
Mommy! Mommy!

Diane recovers and turns to Carol Anne.

DIANE
What's the matter, hon?

STEVE
Where's Robbie?

The DOORBELL RINGS OVER.

211 DIANE'S P.O.V. - MAN BEHIND SCREEN DOOR 211

PANNING UP FROM rubber galoshes, UP his baggy pants, TO his sport coat, bow tie, smiling face. E. Buzz, beside him, BARKS, angrily.

212 ON DIANE, CAROL ANNE 212

Carol Anne frowns, holding onto Diane's legs. Steve moves up behind them. Robbie comes running in from outside and stands beside his father. Steve wipes the sweat from his brow.

STEVE
Say, can I help you?

213 CLOSE ON MAN 213

He seems to glow with religious fervor. There is something magnetic about him.

MAN
(big smile)
How you folks doin' today?
(MORE)

(CONTINUED)

213 CONTINUED: 213

MAN (cont'd)
Glorious day, ain't it? Glorious day!

DIANE
(moving closer)
I've seen you somewhere before...

MAN
That's very possible, young lady. Life's full of possibilities. Hallelujah!

The Man pats E. Buzz, who SQUEALS when he's touched. He runs off.

214 ON MAN'S HAND 214

His long fingernails are full of dog hair.

215 BACK ON MAN 215

MAN
Dog's sheddin'.
(to Carol Anne)
Hi.

CAROL ANNE
(skeptical)
Hi.

DIANE
(remembering)
The mall... I saw you at the mall.

MAN
(big smile)
Sure you did!
(beat)
I remember... I ran into our little angel here.

STEVE
(protective)
Can we help you out or...

MAN
Maybe I can help you folks out. Let me introduce myself... Reverend James T. Boatwright...

(CONTINUED)

215 CONTINUED: 215

STEVE
Door-to-door... salesman.

MAN
Selling the good word, son. And it's free.

STEVE
Yeah. How much is it gonna cost?

MAN
(still smiling)
... Not what I'm sellin'...

STEVE
(sweating)
We don't want any.

MAN
(solemn)
Been havin' troubles, eh?
(beat)
Mind if I come in and talk to you all about it?

The Man moves for the screen door.

216 CLOSE ON MAN'S HAND 216

opening the screen door.

WIDEN.

CAROL ANNE
No!

Steve closes the screen door, fast. Slam! Beat.

STEVE
Let's talk from here.

DIANE
(to Carol Anne)
Carol Anne?

MAN
As you wish, son.

CAROL ANNE
I don't feel good.

(CONTINUED)

216 CONTINUED: 216

STEVE
(to Diane)
Take the kids upstairs, Diane.

DIANE
(nods)
Sure.
(beat)
Come on, kids.

Diane moves the kids in front of her out of the room. The Man is cool and dry while Steve is really perspiring now.

MAN
(confidential)
Hey, I can see you folks are... nervous... Maybe you have reason to be. Maybe there's a darkness upon your home...

STEVE
(starting to close door)
Sell it down the road, bud!

MAN
Please!
(beat; low)
Don't do that. I'm here to help you. Really I am.

217 ON MAN 217

Very persuasive, powerful, charming.

MAN
You don't want to look a gift horse in the mouth, do you, son? I've been sent here. You've got troubles that won't quit... questions still unanswered... Am I right?

STEVE
Who sent you?

MAN
(loosening bow tie)
Can I come in and talk? It's pretty uncomfortable out here...

(CONTINUED)

217 CONTINUED: 217

Long beat. They look each other in the eye. A battle of wills, then:

STEVE
I'm comfortable. Talk.

MAN
(big smile; not comfortable)
Yes. Well... there's an Indian living here with you...

STEVE
Yeah, so what?

MAN
I don't want to sound prejudiced or anything... and I'm not... but he's at fault... This is his battle... not yours.

STEVE
What're you talking about? Huh? What battle?

MAN
You've been told that someone wants your baby.

STEVE
(angry)
Yeah? How do you know that?!

MAN
It's the Indian.
(beat)
Get rid of him and your troubles end.

STEVE
(explodes)
Look, I don't know who told you about... and I don't know what you want, but I suggest you move on now. Understand?

MAN
(backing up)
You're playing with fire, son.
(beat)
You're out of your league.
(MORE)

(CONTINUED)

217 CONTINUED: (2) 217

MAN (cont'd)
(beat)
Get rid of the heathen!

STEVE
Nobody's getting my baby. Hear me? Nobody. Now get out of here!

The Man turns and walks off, whistling his tune.

MAN
Sure was a pleasure visiting with you.

Steve slams the door, turns, and faces Taylor, who is behind him. Taylor smiles.

TAYLOR
You did good.

STEVE
(points out window)
You know what that guy...

218 STEVE'S P.O.V. (THRU WINDOW) 218

No one is there.

219 BACK ON STEVE, TAYLOR 219

TAYLOR
That's no 'guy' -- That's him.

STEVE
Him? Who?

TAYLOR
It was a test of power. You did good.
(hands Steve an eagle feather)
Now you are hooked.

STEVE
How am I hooked?

TAYLOR
You are on the path of being a warrior.

(CONTINUED)

219 CONTINUED: 219

Taylor turns and moves off, leaving Steve perplexed, staring at the eagle feather.

STEVE
Huh?
(beat)
What's this feather, anyway? Can't you ever finish a conversation?
(beat)
Shit.

Taylor moves back INTO FRAME.

TAYLOR
We don't have much time. Let's prepare.

.3

Steve looks up.

220 INT. FREELING HOUSE - CLOSE ON FRONT DOOR 220

6/5
.3

as Diane opens it to discover Dr. Lesh standing there with a briefcase in her hand. Diane immediately hugs her in a warm embrace.

DIANE
Oh, how I've missed you, Martha! Come in! Come in!

She ushers Dr. Lesh inside.

DOCTOR LESH
It's so good to see you, Diane... I just wish it was for a happier occasion. Seems I'm only in your lives when the dam is crumbling.

DIANE
(dismissing)
Oh, please... I'm glad you're here.

DOCTOR LESH
(serious)
I've got very important news... Are you feeling strong?

Diane nods "Yes."

(CONTINUED)

220 CONTINUED: 220

DOCTOR LESH
(continuing)
Good. Come on...

221 INT. KITCHEN - SAME - DIANE, DOCTOR LESH - CLOSE ON PHOTO OF CUESTE VERDE ESTATES/BURIAL GROUND 221

DOCTOR LESH (O.S.)
... Yes, below the old cemetery... another burial ground.
(beat)

222 ON DIANE AND DOCTOR LESH 222

sitting at the kitchen table.

DOCTOR LESH
... Directly below your house.

Diane reacts.

DOCTOR LESH
(continuing)
We found artifacts and journals that indicated this was a religious sect, an offshoot of a fundamentalist order from the Midwest, whose spiritual leader was a medium and a prophet. He led his followers out to California about 1830. He wanted to start a Eutopian society.
(beat)
When they reached their 'promised' land, where Cueste Verde is now, they found it inhabited by Indians. They settled next to the Indians. The Indians felt bad spirits had invaded the land and so they left.
(beat)
From the journals we found, it became evident that the preacher had begun to believe that he himself was God... and that his flock should worship him.

Diane reacts to this.

223 EXT. HOPI POWER SPOT (SWEATLODGE) - DAY 1/8 223 :05

A sweatlodge below ground level made out of wood.

224 INT. SWEATLODGE - SAME - STEVE, TAYLOR 3/8 224 :17

Taylor faces Steve across the hot stones that lie in the ground. Steve and Taylor, naked from the waist up, sweat profusely. Steve has the eagle feather in his hand and a smile on his face. He's trying to stay serious.

TAYLOR
This funny?

STEVE
Well, uh, Taylor...
(stifles laugh)
No... No...

TAYLOR
(smiles)
Sense of humor is good. You'll need it.

Steve frowns.

225 INT. FREELING HOUSE/KITCHEN - CLOSE ON DOCTOR LESH 3- 225 3:00

DOCTOR LESH
Now listen to this... My researchers discovered that everyone died in the same year.
(beat)
Not only that... but on the same day.

226 ON DIANE 226

She reacts.

DIANE
... Of what? How?

Dr. Lesh takes a photograph from out of her briefcase and places it in Diane's hand.

DOCTOR LESH
(firm)
Diane -- hold this.
(MORE)

(CONTINUED) 4

226 CONTINUED: 226

DOCTOR LESH (cont'd)
Tell me what you feel.

Diane looks at the photo. Dr. Lesh looks at Diane.

227 DIANE'S P.O.V. - ON DAGUERREOTYPE PHOTO 227

The man from the mall, Reverend James T. Boatwright, looks out from the photograph, taken in the 1830s, with a group of settlers.

228 BACK ON DIANE 228

The air is almost knocked out of her by the impact of what she's seen.

DIANE
I've seen him!

DOCTOR LESH
What do you feel?

DIANE
Here. At the mall... At our door.
(beat)
Who is he?

DOCTOR LESH
Please, Diane -- just tell me what you feel.

DIANE
(annoyed)
What do you want me to do?

DOCTOR LESH
I've consulted others. They told me things, but they said you would know more.

DIANE
(angry)
I don't know anything!

DOCTOR LESH
Yes, you do. This is not a game, Diane!
(beat)
You traveled into a dimension few people have ever traveled to incarnate.
(MORE)

(CONTINUED)

228 CONTINUED: 228

DOCTOR LESH (cont'd)
Your daughter is highly clairvoyant, as was your mother, I suspect...
(beat)
... as you are as well. Now tell me what you feel!

229 ON DIANE 229

This is a big moment for her. Emotions roil within her. Slowly, she places her hand on the photograph. She stiffens as her eyes close, and she is filled with some vision. She gasps, then:

DIANE
(deep into it)
It's him... the preacher you've been talking about.
(beat)
He makes these people follow him in death as they did in life. He keeps them in darkness... so they won't cross into the light of afterlife... because if they do, he will lose control and awaken to his evil doing.
(beat)
Carol Anne's life force was the first brightness in their world for a very long time. While she was there with him, his power was enhanced. When I brought her back to this world, his followers became restless for they had tasted the light of Carol Anne's being.
(beat)
Now he wants her back.

Diane puts her head in her hands. Dr. Lesh places a gentle hand on Diane's shoulder. Diane lifts up her head.

DIANE
(continuing)
There's more but I can't see it. It's very dark.
(beat)
All my life I've been afraid of these feelings... the pictures in my mind...

(CONTINUED)

229 CONTINUED: 229

Dr. Lesh smiles, understanding. They share a warm moment and a hug, then:

DOCTOR LESH
But there's something else I feel you should know... The authorities are going to seal off the burial grounds...
(sardonic)
... citing health regulations.

DIANE
When?

DOCTOR LESH
They have a court order for Monday at noon.

DIANE
That's the day after tomorrow.
(beat)
I want Steven to hear this.

4

7/8

230 INT. SWEATLODGE - STEVE AND TAYLOR 230

now both sweating profusely. Taylor chants in Hopi, then stops.

1:08

TAYLOR
You must go back to Cueste Verde.

Steve looks up. A frown clouds his features.

TAYLOR
(continuing)
The entity that haunts you is stalking you like a hunter. You are out here in the wilderness like a lost rabbit. He knows where you are, how to find you, and what your weaknesses are.
(beat)
Your best chance is to surprise him and confront him offguard in his own home. Like a lion.

STEVE
I don't know, Taylor.

(CONTINUED)

4

230 CONTINUED: 230

TAYLOR
The actions you take will be based on logic, intuition, or... desperation. Your logic has failed you. You do not seek intuition. So...

STEVE
... Are things desperate, Taylor?

TAYLOR
What you see as desperate, I see as inevitable.

Steve reacts.

231 OMITTED 231

DISSOLVE TO:

232 EXT. FREELING HOUSE - SUNSET - TAYLOR, DOCTOR LESH 232

They walk together through the garden.

(CONTINUED)

232 CONTINUED: 232

DOCTOR LESH
I've got to return to oversee the closing of the site.

Taylor nods.

DOCTOR LESH
(continuing)
I'm afraid.
(beat)
That's the real reason I haven't been here.

TAYLOR
I understand.

233 INT. KITCHEN - NIGHT - ON TAYLOR 233

fixing chili at the stove. He hums happily and pours hot peppers into the steaming pot. E. Buzz looks up at him, hungrily. Taylor lets E. Buzz lick the spoon he used to stir the chili. E. Buzz YELPS from the spices, then runs to his water bowl and SLURPS.

TAYLOR
(sotto)
Not used to good food, eh?

Taylor pours in more hot peppers.

234 INT. LIVING ROOM - SAME - ON STEVE 234

Flushed from alcohol, he is sitting up in his easy chair. A bottle of tequila on the table beside him is backlit by the lamp. He takes a swig from the bottle and puts it down.

235 CLOSE ON TEQUILA BOTTLE 235

The worm inside moves.

236 BACK ON STEVE 236

He takes a deep breath and stares off into space.

236A ON TAYLOR 236A

as he peeks his head into the room.

(CONTINUED)

236A CONTINUED: 236A

TAYLOR
(to Steve)
This here chili is just what you need. Make you fart like a bear!

(CONTINUED)

236A CONTINUED: (2) 236A

Steve smiles. Taylor moves back into the kitchen.

WIDEN on Steve standing in the living room that is cluttered with his software and children's toys. His gaze moves in on Carol Anne's toy phone.

237 OMITTED 237

238 ON STEVE 238

thinking about the toy phone. If they could speak to him, maybe he could...

STEVE
(sotto)
Why not?

Steve looks back toward Taylor, then moves over and picks up the toy phone. He hears nothing. He feels silly. But what the hell... Steve moves toward the garage to do this alone.

239 INT. GARAGE - ON STEVE 239

He talks into Carol Anne's toy phone.

STEVE
(soft)
Hello? Hello?
(beat)
Listen, if anybody's there... Jess or... anybody... please listen to me... This is Steve Freeling. You've been trying to... make contact... Is anybody there?
(beat; feels foolish)

Then, suddenly, we HEAR STATIC SOUNDS o.s. coming from the toy phone. Steve reacts, frightened and hopeful.

STEVE
(continuing)
Hello? Hello?

240 INT. KITCHEN - TAYLOR 240

looks up from the stove, knowing something is going on.

241 INT. GARAGE 241

The STATIC CRACKLES LOUDER -- SOMETHING LIKE VOICES TRYING TO GET THROUGH. Steve is glued to the toy phone.

STEVE
Please... Please help us.

The STATIC SUDDENLY BOOMS LOUDER. A VOICE TAKES FORM -- It is STEVE'S VOICE.

STEVE'S VOICE (FROM PHONE) (V.O.)
(mocking)
Please help us. Please help us.

Steve looks shocked.

STEVE
I... I...

STEVE'S VOICE (FROM PHONE) (V.O.)
Why should anyone help you?

Steve rushes back into the house, dumping the toy phone in the garage.

242 INT. LIVING ROOM - ON STEVE 242

Nervous and sweating, he lifts the bottle of tequila to his lips and takes a swallow.

243 ON TEQUILA BOTTLE 243

as we MOVE IN CLOSE on the worm. It opens a demonic eye.

244 ON RADIO 244

It lights up. STEVE'S VOICE comes at him out of the SPEAKER.

STEVE'S VOICE (FROM RADIO) (V.O.)
Why do you disturb my slumber if you don't want to speak? Speak up, heaven man!

The toys all seem to come alive, turning toward Steve. Derisive LAUGHTER comes from out of their mouths. The SOFTWARE CLATTERS, as if applauding.

245 INT. MASTER BATHROOM - ON ROBBIE 245

17/8
135

brushing his teeth, facing the mirror. We HEAR the BATH WATER RUNNING in the b.g. as he rinses out his mouth. He looks at his teeth in the mirror. From his expression we can tell he doesn't like his braces. He tries to put a rubber band on a brace hook but it snaps loose and hurts him.

ROBBIE
Ouch.

246 ANGLE - BATHTUB - ON DIANE AND CAROL ANNE 246

who are taking a bubble bath together. The glass doors are closed and filled with steam.

CAROL ANNE
... So after Alice fell down the hole, why'd she drink from that bottle?

DIANE
Because it said 'drink me' on it...

CAROL ANNE
Oh...

DIANE
(to Robbie)
Robbie, don't forget to put in your rubber bands.

247 ON ROBBIE 247

He sighs, disgusted.

ROBBIE
Oh, Mom, I can't. I'm out of 'em.

DIANE (O.S.)
There's more downstairs.

Robbie exits with a frown.

ROBBIE
Great.

248 BACK ON CAROL ANNE, DIANE 248

CAROL ANNE
Were they going to capture Alice and take her someplace bad?

DIANE
Yes. But Alice gets home, remember?

CAROL ANNE
Mommy, did she know why they wanted to hurt her?

DIANE
No. I guess not, hon.

CAROL ANNE
Cuz I know...

DIANE
You know what?

CAROL ANNE
Why they're here.

DIANE
Why, baby? Why are they here?

CAROL ANNE
Cuz they got nowhere else to go.
(starts crying)

Diane hugs her child to her.

DIANE
Baby, baby... don't you worry... okay? Mama's never gonna let them hurt you... never.

CAMERA MOVES IN CLOSE on Diane -- scared, sad, hurt. .7

249 EXT. FREELING HOUSE - SAME - LONG SHOT (SFX) 4 1/8 249

as a surrealistic mist lays around the house. A spirit forms from out of the mist, its back to us, facing the house. Then another. Then another. Then another. Then another. Waiting. No place to go. Then they disappear back into the plants and bushes around the house. The greenery seems to shudder and then is still. :25

250 INT. LIVING ROOM - ON STEVE 250

sitting nervously in his chair. He takes another swallow from the bottle. :05

250A ANGLE ON BOTTLE 250A

as the worm slides down the bottle and into Steve's mouth. :02

WIDEN on Steve as he sits upright. :08

250B CLOSE ON STEVE 250B

as his hand goes to his throat and his eyes go wide.

250C LOW SHOT 250C

as Steve clutches his throat with both hands. He struggles with the demon inside of him, knocking the lamp off the table. He kicks the empty bottle.

:32

250D ANGLE FROM BEHIND CHAIR 250D

as Steve goes still. No movement. The CAMERA MOVES AROUND to SEE Steve slumped over. His head moves up INTO FRAME, eyes wide -- but they are not Steve's eyes. They are the eyes of the worm.

:13

250E ON STEVE 250E

He turns as he hears something. His features return to a semblance of normalcy. He looks up at the bathroom door.

251 ON STAIRWAY 251

Robbie comes bouncing down and starts to move toward the sleeping bag. He notices his father's condition.

ROBBIE
You okay, Dad?

STEVE
(trying to be normal)
Sure. I'm fine, Rob.
(beat)
Hey, don't forget to put your bands in.

:17

Robbie sighs, walks past his father into the bathroom.

STEVE
(continuing)
Leave the door open.

.3

~~252 OMITTED~~ 252

2/8

253 INT. MASTER BATHROOM - DIANE 253

pulls a terry-cloth bathrobe around her. Carol Anne finishes putting on her pajamas. Diane turns and slams into something big.

1:47

WIDEN. It's Steve.

DIANE
Oh, God, you scared me...

CAROL ANNE
What's the matter, Dad? You look... funny.

STEVE
(picks up Carol Anne in his arms)
I just wanna talk to Mommy for a second...
(MORE)

(CONTINUED) .4

253 CONTINUED: 253

STEVE (cont'd)
(beat)
Hey, Taylor's calling you...

Carol Anne, looking at Steve strangely, exits the bathroom.

DIANE
(upset)
What's going on, Steven?

STEVE
Hey, hey, calm down, babe...

Steve holds Diane. She looks up at him. Steve rubs her back, affectionately.

DIANE
I'm trying... I...

STEVE
... That feel good?

DIANE
(uncomfortable)
... Yes... but...

STEVE
(smiles)
Good.

DIANE
... I want to get back to Carol Anne...

STEVE
(trying to be affectionate)
... Taylor's with the kids. They're safe.
(tries to kiss her)

DIANE
(moves away)
Come on, honey... not now...

STEVE
(cold)
Okay... When? When this... whatever it is is out of our lives? What if that takes years? Huh? What should I do? Put the marriage on hold until then?

(CONTINUED)

253 CONTINUED: (2) 253

DIANE
(hurt)
Oh, Steven... please...

STEVE
Hey, listen, I'm a man, Diane, and I'm your husband. I have needs, too.

DIANE
Your needs seem to be fulfilled by the bottle lately!

STEVE
(laughs)
Oh, Diane. What are you doing now? Accusing me of being a drunk? Come on...

DIANE
I'm not accusing you of anything.

STEVE
(angry)
No?

DIANE
No.
(beat)
But you have been getting more and more distant, Steven. Please...

254 INT. BATHROOM 254

Robbie finds the case with the rubber bands and begins to try and fit them on.

255 INT. UPSTAIRS HALLWAY - TAYLOR 255

is rapidly taking sand from a satchel he has over his shoulder and spreading it in semicircles. He chants softly as he does this. He then takes out a rope and begins fastening it to a thick stairway post.

Carol Anne ENTERS FRAME, sees the sand on the floor, and looks up at Taylor who continues chanting while working purposefully.

CAROL ANNE
Mommy's gonna be angry.

(CONTINUED)

255 CONTINUED: 255

Taylor doesn't interrupt his work as Carol Anne moves past him as DIANE AND STEVE'S ARGUMENT BECOMES LOUDER.

256 ON CAROL ANNE 256

Hearing the argument, she moves down the hallway toward her parents.

STEVE (V.O.)
Don't 'please' me, okay?!
(beat)
You don't think I know what's going on with you, is that it?

DIANE (V.O.)
(exasperated)
No, that's not it!

257 INT. MASTER BATHROOM - DIANE, STEVE 257

1:22

Steve is in the doorway, facing Diane.

STEVE
I know you so well. I can tell you what you've been thinking.

DIANE
Spare me, Steven.

STEVE
The other day you remembered when your father came home from the army... when you were seven... and you and your mother met him outside the house. You saw it clearly.

Diane is stunned.

DIANE
Steven, how'd you...

STEVE
I'm smart, Diane. That's how I know!
(beat)
I also know you wanted to sleep with Bob Randolph at the class reunion three years ago.

Diane gasps.

(CONTINUED)

257 CONTINUED: 257

DIANE
I thought about wanting... I was attracted but... Jesus...

STEVE
Thoughts are deeds, Diane! Ever hear that one?! Thinking it is as bad as doing it!

DIANE
Stop it! You don't believe that!

258 ON DOORWAY 258

Carol Anne -- listening, upset. They don't see her.

STEVE
You also wished we never had given birth to Carol Anne!

Diane looks stricken by this.

STEVE
(continuing)
Our troubles are because of her! You've thought that! Haven't you?!

Steve turns his head slightly.

259 STEVE'S P.O.V. - ON DOORWAY 259

Carol Anne is gone.

260 BACK ON STEVE 260

From his expression, we sense he knew Carol Anne was in the doorway.

261 ON DIANE 261

Bursting into tears, she turns away from Steve, who follows with a glint of satisfaction in his eyes.

262 INT. HALLWAY 262

Carol Anne, in tears, runs past Taylor who is tying knots with a rope. He grabs her, then looks at her.

(CONTINUED)

262 CONTINUED: 262

She looks back. It's as if they are communicating with each other. He then lets go of her. She nods and runs down the stairs. Taylor tightens a rope around his ankle.

263 INT. BATHROOM - ROBBIE 263

snaps the second rubber band in.

CAMERA MOVES IN CLOSER as he checks it in the mirror.

264 ON MIRROR 264

We SEE Robbie's braces come alive. They start growing, spreading from his teeth onto his face, like roots of a hungry plant. The open door behind him slams shut as his screams go unheard.

265 INT. MASTER BATHROOM - DIANE, STEVE 265

STEVE
See. I know you pretty well, don't I? So what about it?

INTERCUT Diane and Steve with the bathroom mirror where we SEE their reflections. In the mirror, Diane looks her normal self but Steve looks like the man in the mall, Reverend James T. Boatwright, dressed in 19th-century clothing.

DIANE
(through tears)
What about what?

STEVE
(grabs her)
Your wifely obligations!

Diane pushes Steve away. Steve moves for her, angrily.

DIANE
Steven, I love you...

Steve stops.

DIANE
(continuing)
I really do. I'm just human and I'm not perfect, and I'm sorry if I've hurt you... but... I'm doing my best.

(CONTINUED)

265 CONTINUED: 265

Diane moves toward Steve. He looks as her as if stunned. Her love is getting to him, repulsing whatever is inside him. He starts backing up out of the room.

266 CN MIRROR 266

Steve's reflection changes back and forth from the 19th-century man to himself.

267 ON DIANE 267

DIANE
I don't know what's the matter with you, Steven, but.... I love you. Believe me, I do.

-3

Steve's body shakes as he backs into the bedroom.

268 INT. DIANE AND STEVE'S BEDROOM - ON DIANE SFX 6/8 268

Frightened as Steve shakes violently.

.36

DIANE
Steven. Steven. Oh, God, I love you. Please!

269 CLOSE ON STEVE 269

He gags, causing his head to jolt forward. His mouth is forced open as wide as it can go as a giant, thick, black form starts slithering out of his mouth.

270 ~~OMITTED~~ 270

271 ON DIANE 271

She screams.

WIDER on Steve as the creature writhes and slithers out of his mouth.

272 OMITTED 272

.4

273 ANGLE FROM ABOVE 273

Steve collapses as the CREATURE slithers along the floor. Smoke rises from its reptilian slime. It grows larger. Diane grabs Steve, trying to revive him and pull him away from the approaching beast.

273A CLOSE ON DIANE 273A

Terror fills her eyes as the beast moves closer.

WIDEN as the beast moves up INTO FRAME as the CAMERA ROTATES and we SEE a contorted reptilian snake head. It shoots at us.

CUT TO:

273B INT. BATHROOM - ROBBIE 273B

His braces are growing over his eyes as he frantically tries to pull the door open. It won't budge. He grabs at the braces on his face, struggling with them.

273C BACK ON DIANE AND STEVE INT BEDROOM 273C

as the beast slithers out of the bedroom door into the hallway.

DIANE
Steven, wake up... please!

273D ON BEAST 273D

moving slowly.

DIANE (O.S.)
Wake up! Please be all right!

273E ON DIANE 273E

Terrified.

DIANE
Taylor!
(beat)
Robbie! Carol Anne!

(CONTINUED)

273E CONTINUED: 273E

Diane gets up and moves toward the doorway.

DIANE
(continuing; at creature)
Bastard! Stop, you bastard!

As Diane moves for the hallway, we ZOOM BACK (the SPIELBERG ZOOM) so that Diane seems to be running an endless distance to get to the door. When she finally reaches the door, it slams in her face.

274 THRU 278 OMITTED 274 THRU 278

279 INT. HALLWAY - ON TAYLOR 279

He continues chanting, holding out the three-pronged stick.

279A ON BEAST 279A

slithering into the hallway. Legs have begun to sprout at its sides. It is constantly metamorphosizing.

279B BACK ON TAYLOR 279B

Chanting, he raises his power stick.

279C THE BEAST 279C

begins to form into something resembling a body. A grotesque head and face begin to slowly form among the smoking, wet goo. It knocks over the lamp and table in the hallway as it grows.

279D ON TAYLOR 279D

He reaches into his power bag and takes out some powder.

279E ON BEAST 279E

as a tentacled claw flies out of the form and EXPLODES toward Taylor, latching into the floor in front of him and pulling itself toward him.

279F ON TAYLOR AND BEAST 279F

As the beast pulls itself down the hall toward Taylor, Taylor continues chanting. The beast moves forward and up, simultaneously -- rising up on newly sprouted legs.

Taylor raises his stick up into the air as the shadow of the beast darkens his features as it looms up above him.

279G OVER TAYLOR'S SHOULDER 279G

We now SEE fully the huge head of the SNARLING beast, a vision from the lower depths of hell.

279H TAYLOR, BEAST 279H

Taylor heaves the stick at the beast. It recoils and moves rapidly away. Taylor looks relieved as the beast appears to die. He turns to the POUNDING coming from the bathroom door. :10

DIANE (V.O.)
Robbie! Carol Anne!

~~279I OMITTED~~ ~~279I~~

280 TAYLOR'S P.O.V. 280

The beast transforms into a cocoon -- Something is alive inside. :20

281 BACK ON TAYLOR 281

He begins to chant again. :15

282 ON COCOON 282

The shell-like skin hardens, cracks, and then slowly falls away. We HEAR VOICES OF PAIN AND SUFFERING FROM WITHIN THE COCOON, as if hell itself were deep inside. Then it starts to BREATHE through an opening being created in the midsection. :05

283 ON TAYLOR 283

Sweating, chanting faster. :03

284 BACK ON COCOON - TAYLOR'S P.O.V. 284

Pieces of dead skin continue to shed and split off, creating an opening -- like the lips of a mouth through which it breathes. Suddenly, tentacles shoot out of the cocoon past Taylor. :17

WIDEN -- Tentacles fly out of the cocoon and latch onto the walls and ceiling. The wind begins to pick up as the mouth begins to suck in everything around it.

284A ON COCOON'S MOUTH 284A

The esophagus of the beast, a huge vortex of wind sucking everything to it.

285 OMITTED 285

286 ON TAYLOR 286

hanging onto the post.

287 OMITTED 287

288 INT. HALLWAY 288

Objects float into the mouth of the cocoon.

289 ON TAYLOR 289

in midair -- held only by the rope from flying into the mouth of the beast. He grabs the banister.

290 ON ROPE 290

beginning to unravel.

291 ON TAYLOR, COCOON 291

The rope begins to unravel itself. Taylor's hands can't hold the banister. Taylor swings headfirst right up into the front of the opening, held only by the rope.

291A TAYLOR'S P.O.V. 291A

Into the abyss.

291B ON TAYLOR'S LEG 291B

as the rope unravels and breaks.

292 292
AND OMITTED AND
293 293

294 INT. DIANE AND STEVE'S BEDROOM - ON DOOR 294

Diane tries to force the door, continuously. The door snaps open. Diane is swung back as we SEE a tentacled disembodied arm of the beast dangling and flipping about, hideously. Diane rises and runs out.

295 INT. HALLWAY - TRACKING - DIANE 295

moves cautiously past the deflated cocoon, watching as the beast moves to the edge of the stairwell. Tentacles dangle like ropes from the walls and ceiling, dripping slime. Gaseous smoke rises from the debris.

(CONTINUED)

295 CONTINUED: 295

The beast slides over the stairwell edge and disappears with a THUD as it hits the floor. Diane moves carefully over the remainder of the cocoon.

DIANE
Carol Anne!! Robbie!!

296 DIANE'S P.O.V. 296

Furniture toppled over -- in total disarray. A broken rope dangling from the stairwell post. Taylor is nowhere.

297 BACK ON DIANE 297

She races down the stairs.

DIANE
(panicked)
Oh, God, please.
(screams)
Robbie!! Carol Anne!!

She continues yelling their names as she races past the living-room furniture. Her anxiety increases as she is unable to find Carol Anne or Robbie. .3

298 ANGLE INT DOWNSTAIRS HALL + BATH SFX 298

Diane races past the bathroom Robbie is in and into the kitchen. 1 3/8

299 DIANE'S P.O.V. 1:30 299

She doesn't see anyone.

300 BACK ON DIANE 300

She returns, past the bathroom to the other end of the living room, calling frantically.

301 DIANE'S P.O.V. 301

Carol Anne's blanket sticking partway out of a closet door.

302 BACK ON DIANE 302

opening the door.

303 DIANE'S P.O.V. 303

Vacuum cleaners. .5

304 BACK ON DIANE 304

She frantically pulls out the vacuum cleaners and finds nothing. She then begins opening all doors and drawers, randomly, in a panic.

305 DIANE'S P.O.V. 305

She notices light spilling out from the edges of the bathroom door.

306 BACK ON DIANE 306

Realizing someone may be in there, she moves forward, quickly, to the door, opens it, and looks in. She takes a step back and emits a terrifying shriek.

307 DIANE'S P.O.V. 307

On the floor is another living cocoon. At the very end is Robbie's gym shoe sticking out.

308 BACK ON DIANE 308

Frantic, she doesn't know what to do. She kneels and grabs at the cocoon, trying to rip it off of Robbie.

309 CLOSE ON DIANE'S HANDS 309

being cut as she pulls on the thick, bracelike skin.

310 BACK ON DIANE 310

crying, pulling a pair of scissors out of a drawer. She begins cutting. Liquid gel squirts onto Diane's clothes and skin as she cuts through the living, bracelike roots covering Robbie. .6

311 INT. DIANE AND STEVE'S BEDROOM - STEVE 311

Groggy, he gets up with a maniacal look in his eye. He exits the room. 1/8 :08

312 INT. BATHROOM 312

Diane, having cut through the cocoon's skin, now pulls, bending back the sides. She sees Robbie's shirt. :38

(CONTINUED)

312 CONTINUED: 312

DIANE
(crying)
Robbie, Robbie...

She begins tearing away, frantically. She finally pulls the root/skin off, revealing Robbie's face. He lies still, his eyes locked wide-eyed.

DIANE
(continuing)
Oh, God, please. Not my baby, please!
(kisses Robbie)
Robbie. Robbie, please...
(hugs Robbie)

313 ON DIANE, ROBBIE 313

His eyes blink.

ROBBIE
Mom?

Diane lifts her head. She cries, gratefully.

ROBBIE
(continuing)
Don't ever leave me, Mommy.
Don't ever leave me alone.

DIANE
(hugging Robbie)
I won't... ever.

314 THRU 316 OMITTED 314 THRU 316

317 INT. LIVING ROOM - DIANE, ROBBIE 317

Diane holds her arm around him. They look around.

ROBBIE
Where's Taylor?

As Diane speaks, plaster falls on Robbie. He looks up, then starts shaking. Diane looks up.

318 ON CEILING 318

A bulge appears. The plaster cracks and falls. The creature's head appears, grinning hideously. It now has the body of a man/devil: scaly skin, a tail, reptilian features with distinctly human characteristics.

319 FULL SHOT 319

Diane and Robbie run!

320 INT. KITCHEN - DIANE AND ROBBIE 320

race out the kitchen door.

321 EXT. FREELING HOUSE/BACKYARD - DIANE AND ROBBIE 321

look at the house as they back up.

DIANE
(at house; yells)
Steve! Carol Anne!

322 ANGLE (FROM BEHIND DIANE AND ROBBIE) 322

They yell. We SEE their shadows against the wall. Suddenly, another shadow seems to be moving toward them.

DIANE
CAROL ANNE, PLEASE ANSWER!
(to Robbie)
C'mon -- to the front...

They turn to go around the house. They scream.

323 DIANE AND ROBBIE'S P.O.V. 323

FILLING the SCREEN is the bear-shaped hedge.

324 ON DIANE AND ROBBIE 324

breathing a sigh of relief that it's only the HEDGEBEAR until, suddenly -- the HEDGEBEAR is alive. It attacks, lunging forward.

325 ANGLE 325

Diane falls backward as the HEDGEBEAR slaps at her with its sharp stick claws. Diane screams. Robbie fights the HEDGEBEAR but it swipes at him, knocking him over. Diane's clothes are being ripped from her body by the finger branches. She kicks and screams. Robbie kicks at the HEDGEBEAR with great fury, then he sees his toys laying on the ground, including his baseball bat. He picks it up and swings it at the HEDGEBEAR. Diane escapes for a brief moment, grabs Robbie, and turns toward the house.

3

SFX

4/8

:47

325A EXT. BACK PORCH - STEVE 325A

picks up an ax. He exits the house, carrying the ax, running toward Diane and Robbie. His eyes are glazed with a maniacal glint.

326 OMITTED 326

327 ON DIANE, ROBBIE 327

Scared.

DIANE

Steven!

328 DIANE AND ROBBIE'S P.O.V. 328

Steve, ax raised, runs directly at them! He swings the ax up.

329 ANGLE 329

Robbie ducks. Steve swings the ax forward, past Diane and Robbie, striking the HEDGEBEAR. He swings continuously, savagely, decimating the creature which emits SQUEALS OF PAIN as it splinters into branches on the ground. Steve pulls Diane up into his arms. Robbie runs up and hugs Steve's leg.

(CONTINUED)

329 CONTINUED: 329

ROBBIE
That was great, Dad! Great!

Diane and Steve share a warm, quick look.

STEVE (O.S.)
~~Carol Anne!~~

330 EXT. FREELING HOUSE - DIANE, STEVE, ROBBIE 330

They move down the side of the house.

DIANE
(calling)
Carol Anne?

ROBBIE
(calling)
Carol Anne -- you can play with my computer.

No answer as they move from the side of the house to the front.

DIANE
(at house; yells)
Carol Anne! You answer me right now. You hear me?! Carol Anne?!

CAROL ANNE (V.O.)
(muffled)
Mommy. Mommy.

Diane, Steve, and Robbie look around.

331 THEIR P.O.V. 331

Steve's car. Carol Anne is sitting inside, holding her doll, yelling at them. E. Buzz is beside her. Steve tries the door handle. It's locked.

STEVE
Oh, shit.

331A STEVE'S P.O.V. 331A

His car key's in the ignition of the car.

331B BACK ON STEVE 331B

He peers through the window at Carol Anne.

STEVE
Open the door, darlin'... It's okay now.

331C ON CAROL ANNE AND E. BUZZ 331C

looking back, unsure.

331D ON FAMILY 331D

as the trees begin to move in on them, but they don't see.

STEVE
(to Carol Anne)
Please, honey...

332 BACK ON DIANE, STEVE, AND ROBBIE 332

as Carol Anne opens the door and they all hug.

STEVE
(to Carol Anne)
Sweetpea?

CAROL ANNE
Yes, Daddy.

STEVE
That wasn't Daddy talking up in the bedroom. You know that, don't you?

CAROL ANNE
I know.

We HEAR BARKING o.s. and then SEE E. Buzz ENTER FRAME, SNARLING.

333 ANGLE 333

Rising up just above the family is the BEAST! The beast is poised to strike when Steve, in one quick movement, spins and beheads the monster with the ax. Whoosh!

STEVE
Get in the car!

(CONTINUED)

333 CONTINUED: 333

They all pile in, shutting the door fast. They look at each other, stunned, speechless.

The branches of the trees lay dead and motionless against the car like brittle fingers. Steve pulls the car out of the driveway and the branches scratch against the car. .1

333A EXT. CAR - SAME - TRAVELING 333A

It pulls to a stop a block away. 1/8 :04

334 INT. CAR - SAME 334

Carol Anne, Robbie, and E. Buzz are in the back, Diane and Steve in the front. This is where they're going to sleep. 5/8 1:06

DIANE
Steven...

STEVE
(anticipating)
Tomorrow... we go back to Cueste Verde.

Diane nods, agreeing.

DIANE
Do you think Taylor's okay?

Steve shrugs, uncertain. Long beat, then:

DIANE
(continuing; to Carol Anne)
Was real smart of you to hide in the car, honey.

(CONTINUED) .4

334 CONTINUED: 334

CAROL ANNE
Oh, it wasn't my idea. Taylor told me to.
(MORE)

(CONTINUED)

334 CONTINUED: (2) 334

CAROL ANNE (cont'd)
He said he was making Daddy's car a safe place, but that it wouldn't run very well.
(to Steve)
He said you'd be angry if you knew.

ROBBIE
(yawns)
Are you angry, Dad?

STEVE
(suddenly exhausted)
No... I'm not angry.

Steve's eyes close and Diane slides up next to him, snuggling close. Carol Anne imitates Diane and slides up next to Robbie and closes her eyes. They are all asleep in a moment. .3

CUT TO:

335 INT. CAR - DAWN - ON STEVE 335

He wakes up first. Moves Diane over. Checks the children. Starts the car. Pulls out into the street. 1/2 1/8

336 EXT. CUESTE VERDE ESTATES - DAY - LONG SHOT 336

as the station wagon RUMBLES INTO FRAME on the road overlooking the tract houses. A thin fog envelops the neighborhood, shrouding it in an eerie quiet. :08 1/8

337 INT. CAR - SAME - ON FAMILY 337

as Steve stops the car. They all look down at the modern-day ghost town. Fear clouds their features. Steve looks at Diane with resolve. She responds with a brave smile. The kids react. Steve puts the car in gear. E. Buzz WHINES. :15 1/8

338 EXT. FREELING LOT - SAME 338

Empty except for two bulldozers. The area is cordoned off with wooden horses and fencing. No one is in sight. REVERSE ANGLE to -- :05 1/8

339 INT. CAR - ON FAMILY EXT EXCAVATION SFX 339

They all react to seeing the devistation where their home once stood. Dream 13/8 1:16

STEVE
(to all)
I'm gonna check it out.
(beat; to Diane)
Okay?

DIANE
I'll come with you.

STEVE
Sure?

DIANE
Sure.
(to Carol Anne and Robbie)
You stay here. Keep the doors locked. Okay?

Carol Anne and Robbie nods "okay." Diane and Steve get out of the car. The fog blows in thicker. Silence.

340 ON DIANE AND STEVE 340

moving toward the excavation hole.

341 ON CAROL ANNE AND ROBBIE 341

watching out of the car window. Suddenly, Carol Anne reacts.

342 CAROL ANNE'S P.O.V. - EXCAVATION HOLE 342

Out of the foggy mist, at the mouth of the excavation hole, stands the Reverend James T. Boatwright. Diane and Steve move toward him but don't seem to be able to see him.

343 ON CAROL ANNE, ROBBIE 343

Carol Anne starts to yell to warn Diane and Steve, but no sound comes out. Robbie turns to Carol Anne with a shocked expression. The locks on the doors pop up!

344 ON DIANE AND STEVE 344

moving closer to the hole. Something is moving behind them. Suddenly, there are two hands on their backs. They turn.

345 DIANE AND STEVE'S P.O.V. 345

Boatwright grinning at them. He mouths the word "welcome," but we HEAR NOTHING. His features change into a red-eyed beast -- the mask of madness and murder.

346 BACK ON DIANE, STEVE 346

They jump back, falling into the excavation hole. They seem to fall in SLOW MOTION into the black pit. .3

347 INT. CAR - ON CAROL ANNE, ROBBIE SFX Dream 347 :27 4/18

Something drops onto the roof of the car with a LOUD THUD. Ectoplasmic smoke oozes into the car. The doors swing open.

ROBBIE
(scared)
Oh, God... no...

Carol Anne moves to get out of the car. Taylor's head drops INTO FRAME. Carol Anne jumps back. Taylor's eyes stare out in a death trance from where he's sprawled on the roof of the car. Carol Anne looks stunned. Robbie is petrified.

348 ANGLE (BEHIND CAROL ANNE AND ROBBIE) - REVERNED JAMES T. BOATWRIGHT 348

smiling. He reaches into the car for Carol Anne and grabs her. She struggles. He holds her tight and moves off with her. Robbie chases after them, but Boatwright and Carol Anne disappear into the fog. Robbie begins to scream.

349 ON ROBBIE 349

screaming.

350 INT. CAR - AT FREELING HOUSE IN PHOENIX, ARIZONA 5/8 350 :32

Robbie screams, sitting up from his dream.

(CONTINUED)

350 CONTINUED: 350

Diane screams, sitting up from the same dream. Steve screams, awakening also!

They all turn to Carol Anne, who is still asleep. Robbie shakes her, softly.

ROBBIE
Carol Anne! Wake up! Wake up!

Carol Anne opens her eyes suddenly and begins to cry. Diane pulls her into her arms.

CAROL ANNE
That man came and took me, Mommy!

DIANE
(comforting)
It was just a bad dream, honey...
You're fine. You're with us.

Steve looks at Diane, then starts the engine and pulls out -- heading for Cueste Verde. .4

CUT TO:

350A EXT. CUESTE VERDE - NIGHT - TRACKING 350A

as the station wagon moves onward toward the housing development.

351 EXT. EXCAVATION SITE - NIGHT 351

Where the Freeling house once stood. A bulldozer is parked in the b.g. Dr. Lesh, holding a flashlight, anxiously checks her watch.

351A INSERT - ON WATCH 351A

reading 3:30.

351B BACK ON DOCTOR LESH 351B

She hears a NOISY CAR approach, then we SEE the Freeling's station wagon pull INTO VIEW.

352 ON STATION WAGON 352

As the Freelings get out, Dr. Lesh greets them, flushed with excitement. She and Diane hug.

STEVE
We've got to go into the cavern.

DOCTOR LESH
We better hurry. The site will be sealed off in the morning.

:12

CUT TO:

353 EXT. EXCAVATION SITE - NIGHT 353

Now surrounded by a fence, it has the look of a construction site equipped with a generator and overhead lights. Dr. Lesh hands another flashlight to Steve as they all move toward the manhole that leads down into the cavern.

354 ON FAMILY, DOCTOR LESH 354

Unsure, staring down into the cavern until Steve moves forward.

STEVE
We'll be all right, Diane.

DIANE
(to Steve; gestures to Carol Anne and Robbie)
What about...

STEVE
We need each other.

Diane smiles warmly at Steve. He hugs her.

DIANE
(leans to Carol Anne and Robbie)
We're goin' down there because we feel we might be able to stop this thing...

STEVE
(leans down behind Diane)
We've got to stay together, kids. No matter what. You understand?

(CONTINUED)

354 CONTINUED: 354

CAROL ANNE
Uh-huh.

ROBBIE
(brave)
Right, Dad!

STEVE
Okay, let's go...

The Freelings and Dr. Lesh begin to climb down a ladder into the cavern.

355 INT. UNDERGROUND CAVERN 355

Now filled with support beams. As Dr. Lesh turns on some generator lamps, CAMERA PANS, REVEALING DRIPPING WATER and mud until it RESTS on one large mound. There is a long beat of silence. CAMERA MOVES IN on Diane as she suddenly starts to take deep breaths. She looks faint, then stiffens. Steve grabs her.

3 6/8
2:50
SFX

STEVE
Diane?

DOCTOR LESH
What is it? What's the matter, Diane?

STEVE
Speak to me, Diane.

CAROL ANNE
Mommy?

DIANE
(becomes intense)
It was horrible.

DOCTOR LESH
What was?

DIANE
They all... They all died together... here...

356 ON FAMILY, DOCTOR LESH 356

Reacting.

DOCTOR LESH
Yes? How?

(CONTINUED)

356 CONTINUED: 356

DIANE
They all... Oh, Jesus.

Diane opens her eyes and looks directly at Dr. Lesh.

DIANE
(continuing)
They all committed suicide together...

Dr. Lesh and Steve react.

Diane turns her head toward the large center mound.

DIANE
(continuing)
... because he told them to.

The ground begins to TREMBLE. The source of the trembling is the center mound. 1:04

357 ON GROUP 357

Shocked, they back up. :02

358 DIANE 358

holds Carol Anne, tightly. :03

359 ROBBIE 359

hangs onto Steve. :04

360 DOCTOR LESH 360

Wide-eyed. The overhead bulb lights go out. She and Steve turn their flashlights toward the mound. :05

361 ON MOUND 361

It grows brighter, then bursts outward, spraying into the walls and ceiling. The ground continues to TREMBLE, LOUDER. :16

362 OMITTED 362

363 ANGLE - ON DOCTOR LESH 363

Frightened, backing away, she yells over the noise.

DOCTOR LESH
WE BETTER GO!

:08

STEVE
NO. WE CAN'T! WE'VE GOT TO STAY!...

364 ON ROBBIE 364

:02

Terrified.

365 ON CAROL ANNE 365

:02

watching, wide-eyed.

366 ON STEVE 366

standing still.

CAMERA WIDENS. A vortex of light shoots up from the center mound. The wind blows fiercely.

DIANE
STEVEN?!

:07

STEVE
(firm)
NO!

The entire cavern glows with light.

367 OMITTED 367

368 ON FAMILY 368

moving closer together. A spray of red light from the vortex shoots out. Dr. Lesh is behind them.

:05

369 FAMILY AND DOCTOR LESH'S P.O.V. 369

Unable to see anything except the spray of colored light.

:05

370 BACK ON FAMILY 370

The red light blinds them.

STEVE
DIANE?

They move close to each other. :13

DIANE
I'M WITH YOU!
(to Carol Anne and Robbie)
DON'T BE AFRAID, CHILDREN!

371 DOCTOR LESH 371

DOCTOR LESH
(yells)
GET AWAY! YOU DON'T KNOW WHAT'S HAPPENING!

372 DOCTOR LESH'S P.O.V. 372

The Freelings glowing, surrounded by lights. There is an intensive burst of light blinding her view of the family. Suddenly, the room goes dark. The TREMBLING STOPS. :16

The generator lights go back on, revealing Dr. Lesh. In front of her are Steve and Robbie. Diane and Carol Anne have disappeared.

373 BACK ON DOCTOR LESH - CLOSE 373

Shocked, frightened.

DOCTOR LESH
(sotto)
Oh, my God... :08

DIANE (V.O.)
(trailing off)
Steeeven...

373A EXTREME CLOSEUP ON STEVE 373A

as he reacts. :04

(CONTINUED)

373B INT. ASTRAL DIMENSION - ON DIANE AND CAROL ANNE 373B

clutching each other as they fall upwards, encompassed by a swirl of electrical energy. They are hurtled through the vortex.

SFX 1/8:10

DIANE (V.O.)
Steeeeven... Stee...

373C INT. UNDERGROUND CAVERN - STEVE, ROBBIE, DOCTOR LESH 373C

1-:38

DIANE (V.O.)
... eeven.

STEVE
Diane? Where are you?!

Steve is pounding the walls. He moves about, frantically, trying to find an opening to the astral dimension.

ROBBIE
(trembling)
Mom... Mommy!

Dr. Lesh pulls Robbie close to her.

373D CLOSE ON STEVE 373D

as he frantically pounds against the walls.

STEVE
There's got to be a way over!

CAROL ANNE (V.O.)
(distant)
Daaaady... Daaaady...

STEVE
I'm coming, honey!
(beat; to himself and Doctor Lesh)
Outside.

373E ANGLE 373E

as Steve races past Dr. Lesh and Robbie and starts climbing up the ladder.

373F ON STEVE 373F

Racing up the ladder, he lifts his head from the top of the ladder into the manhole opening. He stops. His expression completely changes as we SEE Steve's P.O.V.

374 CLOSE ON TAYLOR 374

TAYLOR
I can see them.
(beat)
We have work to do.

Taylor begins to move down the ladder.

~~CUT TO:~~

374A ~~INT.~~ UNDERGROUND CAVERN - STEVE, ROBBIE, DOCTOR LESH, ROBBIE 374A

Where the center mound once stood, Taylor is kneeling, preparing a fire. He reaches into his bag, sprinkling powders and placing leaves methodically around painted twigs. Steve looks on, impatiently.

STEVE
Taylor, what are you doing? We need to find --

TAYLOR
(interrupts)
We must light the smoke.

Steve quickly reaches in his pocket and pulls out matches. He strikes one but it breaks.

374B ON TAYLOR 374B

He reaches into his bag and pulls out a Bic lighter, flips it, and lights the fire.

STEVE
Now what?

TAYLOR
Patience. Sit.
(beat)
Robbie, your weapon.

Robbie looks confused. Taylor gestures to the baseball bat. Robbie hands it to him.

374C CLOSE ON BAT 374C

We SEE the Louisville Slugger insignia.

(CONTINUED)

374C CONTINUED: 374C

CAMERA WIDENS -- As Taylor chants, he sprinkles colored dust onto the bat. Taylor then hands the bat to Steve, who looks at it, quizzically.

TAYLOR
Power.

Taylor turns his attention immediately back to the fire which is beginning to smoke.

STEVE
(impatient)
Taylor?

TAYLOR
It is almost ready.

STEVE
What is?

374D ON TAYLOR 374D

He chants as he reaches his hand into the smoke, just above the flames, and holds it there. His hand disappears.

374E STEVE, DOCTOR LESH, AND ROBBIE 374E

react.

374F BACK ON TAYLOR 374F

removing his hand, unharmed.

374G ON GROUP 374G

Robbie looks up at Steve.

ROBBIE
You see that?

TAYLOR
This is the way in...

374H CLOSE ON TAYLOR 374H

Moving closer to the smoke, he peers at it, intensely.

(CONTINUED)

374H CONTINUED: 374H

TAYLOR
... but I'm not sure it's the way out.

CAMERA MOVES IN on Taylor's eyes -- seeing something into and beyond the smoke. .1

~~CUT TO:~~

375 OMITTED 375

376 INT. ASTRAL DIMENSION - DIANE, CAROL ANNE 376

SFX

They are struck by a wall of light and a BUZZING NOISE. They cover their eyes. Beams of gold-and-blue light shoot out past them like laser beams. Diane lifts Carol Anne into her arms. The NOISE IS DEAFENING -- LIKE THE ROAR OF A MILLION JET ENGINES TUNNELED UNDER WATER. 1:18

CAMERA MOVES IN TIGHT on Diane and Carol Anne squinting into the light in awe and wonder. Their faces reveal their ecstasy with what they are feeling. 1:10

Suddenly, they are encompassed in a swirl of electrical energy. They are hurtled into the vortex. There is a huge midair crash and... the light dims... The NOISE DIES OUT... They emerge... smiling happily. Diane puts Carol Anne onto the ground.

CAMERA MOVES BEHIND Diane and Carol Anne as they walk into an emerald-green field. An aqua-blue lake shimmers in the f.g. Several white stallions graze and run about. .4

377 AND 378 OMITTED 377 AND 378

379 LONG SHOT - DIANE AND CAROL ANNE'S P.O.V. 379

The shape of a MAN appears out of nowhere, smiling and waving at Diane and Carol Anne. He slowly floats toward them.

380 ON CAROL ANNE 380

She looks up at the Man, unsure. She then clings to Diane.

CAROL ANNE
Mommy, I don't feel good.

380A ANGLE ON MAN'S SHAPE 380A

floating closer and closer. His appearance becomes clearer. It is the half-dead, ghoulish form of Reverend James T. Boatwright.

WIDEN TO INCLUDE Diane and Carol Anne still twenty yards away from Boatwright.

PANNING, we SEE several of Boatwright's ghoulish followers in the b.g., slowly moving toward them. Boatwright reaches his hand out in Diane and Carol Anne's direction. As he does, a ghost hand rises up from beneath Carol Anne and Diane.

380B CLOSE ON DIANE 380B

holding Carol Anne as the grizzled hand reaches up and grabs hold of her ankle. As Diane looks down, another hand tears up and grabs her other ankle. Something is lifting itself up, using Diane as a rope. She emits a bloodcurdling scream.

380C INT. UNDERGROUND CAVERN - TAYLOR, STEVE, DOCTOR LESH, AND ROBBIE 380C

sit around the fire. All except Taylor, who is chanting, look up as they hear DIANE'S SCREAM. Steve, holding the bat, jumps to his feet, searching for where the scream is coming from but it's as if it is coming from everywhere. Taylor chants further.

ROBBIE
Mommy! Daddy, do something!

(CONTINUED)

380C CONTINUED: 380C

STEVE
(to Taylor; points at fire)
If that's the way in, I'm going now.

(CONTINUED)

380C CONTINUED: (2) 380C

TAYLOR
Soon.

DIANE'S SCREAM continues.

STEVE
Now!

Steve jumps into the fire. Robbie grabs for him.

TAYLOR
No.

Steve is enveloped in smoke. He partially disappears.

ROBBIE
Dad. Wait!

380D ON TAYLOR 380D

He grabs at Steve's leg, but it disappears.

380E ON ROBBIE 380E

Panicked he'll lose his father, Robbie dives, grabbing Steve's waist. Dr. Lesh reaches after Robbie but is too late. They both disappear.

380F ON DOCTOR LESH 380F

DOCTOR LESH
Do something!
(looks at Taylor)

380G ON TAYLOR 380G

standing, apprehensive, staring into the smoke.

CUT TO:

381 THRU 398 OMITTED 381 THRU 398

399 INT. ASTRAL DIMENSION - CLOSE ON DIANE AND CAROL ANNE 399

as Diane clutches Carol Anne to her as she is being pulled by Boatwright's UNSEEN hand. :03 SFX 1 3/8

400 ON CAROL ANNE 400

The followers, attracted to her, begin to surround her. They become brighter as they move closer to her, slowly turning into astral (spirit) lights. Carol Anne looks at the lights in amazement. :08 1:16

401 ON ASTRAL LIGHTS 401

swarming toward Carol Anne. :03

402 LONG SHOT - DIANE, CAROL ANNE, LIGHTS 402

We SEE Diane being pulled in one direction by Boatwright's hand, while Carol Anne is being pulled like a magnet toward the followers, who are now astral lights. :08

403 ON DIANE 403

clutching at Carol Anne's feet as she is pulled above her.

DIANE
No! No! Leave her alone! :07

404 ANOTHER ANGLE - DIANE, CAROL ANNE, BOATWRIGHT'S ARM 404

Boatwright pulls at Diane, and Carol Anne is lifted up and away from Diane into the astral lights. :09

405 CAROL ANNE 405

is being lifted higher and higher, away from Diane, by the astral lights. :05

406 ON DIANE 406

as we SEE -- :02

407 A GHOULISH BEAST 407

pulling itself up Diane's body. Smoke oozes from the ghastly vision that drips with ectoplasmic gel. :15

(CONTINUED)

407 CONTINUED: 407

Its hands around Diane's waist, it pulls itself up and grabs her shoulders, finally face to face with Diane. Its hands on her face, it looks directly into her horrified eyes. It is Boatwright -- decomposed, venomous. A man consumed by hate.

408 CLOSER STILL ON BOATWRIGHT 408

as he recoils and screams as something hits him from behind.

409 REVERSE ANGLE 409

We SEE Steve swinging his Louisville Slugger with all his force, his anger, his power as a warrior into Boatwright. Boatwright turns toward Steve, who swings again. We HEAR BOATWRIGHT WAIL o.s. as we --

QUICK CUT TO:

410 INT. UNDERGROUND CAVERN - ON DOCTOR LESH 410

She stands up INTO FRAME, her face a mask of fear.

DOCTOR LESH
Oh, my God... What is it?

Taylor stands up INTO FRAME.

TAYLOR
(a smile)
The beast has been weakened!
He's weakened him!

DOCTOR LESH
(yelling)
Go get him, Steven!

411 INT. ASTRAL DIMENSION - STEVE, DIANE, ROBBIE 411

Steve drives the bat one more time into Boatwright, who slumps. Steve, Diane, and Robbie all embrace, tearfully, before the smoldering remains of what was once the beast.

412 CLOSE ON DIANE 412

looking up suddenly.

(CONTINUED)

412 CONTINUED: 412

DIANE
(sotto)
Carol Anne...

(CONTINUED)

412 CONTINUED: (2) :04 412

Steve and Robbie look up.

413 ON CAROL ANNE 413

Floating above them like an angel, surrounded by colorful astral spirit lights, Carol Anne's aura eminates a strong, white glow. :07

CAROL ANNE
It's okay, Mommy!

414 ON DIANE, STEVE, ROBBIE 414

Tears fill their eyes as they see this extraordinary sight. A warm, glowing light begins to appear behind them. They turn to see -- :15

WIDEN -- Diane, Steve, and Robbie look at the light that pours from out of a tunnel like a burning star. It exudes love and peace.

CAMERA PANS UP and WIDENS. We SEE Carol Anne drifting with the spirit lights toward the tunnel above the family.

415 ON DIANE AND STEVE 415

looking up at Carol Anne.

DIANE
Don't go, baby! Come to me! :09

STEVE
Come to us, baby!

416 ANGLE 416

The lights move en masse toward the tunnel and toward the powerful light in it. Several lights move Carol Anne with them now toward her family. As they get closer and closer, we SEE transparent entities, once Boatwright's people, delivering Carol Anne to Steve and Diane. Carol Anne hovers above them briefly, looking lovingly at these entities, and then she is lowered into Steve and Diane's arms. The whole family hugs her. :10

The lights move rapidly over their heads toward the starlike light.

417 ANGLE ON CAROL ANNE 417

as she moves away from the family toward the remains of what was the beast. She bends down over the remains and Boatwright's face looks up at her. No longer possessed. Carol Anne takes his hand and points him into the light. :08

418 FULL SHOT - ON CAROL ANNE AND BOATWRIGHT 418

As Boatwright's form begins to transform, a glowing light begins to burn out of his abdomen and his body begins to disappear as the astral light grows brighter. He looks at Carol Anne and begins to shed a tear of joy. :12

419 STEVE, DIANE, AND ROBBIE 419

move INTO FRAME around Carol Anne, as Boatwright has now transformed into an astral light, like the others, and begins to move toward the tunnel. :10

420 WIDE FULL SHOT 420

as hundreds of astral lights enter the tunnel. A huge crossing over of once lost souls, now found, moving out of the astral dimension and into a new life and a new peace. :10

421 BACK ON FAMILY 421

watching the passing over with tears of joy streaming down their faces. Suddenly, arms reach out of the light toward Carol Anne and the family. Floating from the light we SEE the spirit of Gramma Jess, smiling. She seems to blow a goodbye kiss as she just as suddenly floats back into the light. :10

JESS (V.O.)
Must go. Love. .6

422 INT. UNDERGROUND CAVERN - SAME - TAYLOR, DOCTOR LESH 422

Taylor sits patiently by the fire. Dr. Lesh paces, nervously. 2 1:16

DOCTOR LESH
What's happened to them?

Taylor shrugs.

(CONTINUED)

422 CONTINUED: 422

TAYLOR
Wait and see.

DOCTOR LESH
Great.

:14

423 ANGLE - BILOCATION SPOT ON WALL 423

,02

It begins to glow.

424 ON TAYLOR, DOCTOR LESH 424

,05

They stand expectantly, watching the bilocation spot grow in intensity until we SEE the outline of Steve, Diane, Robbie, and Carol Anne. The bilocation spot glows red as the family is expelled from out of it in a rush, trembling into the muddy water on the cavern floor.

425 ON FAMILY 425

as they open their eyes and look up at Taylor and Dr. Lesh. Dr. Lesh hugs them all.

DOCTOR LESH
Oh, thank God! Thank God!

426 ON TAYLOR 426

smiling. He puts his hand out to Steve and helps him up.

TAYLOR
Some battle, huh?

STEVE
(still stunned)
Yeah. Sure was.
(beat)
Everyone okay?

Carol Anne and Robbie hug Taylor and jump into his arms.

CAROL ANNE/ROBBIE
Taylor! Taylor!

TAYLOR
(to Steve; about Carol Anne and Robbie)
Seem okay.

Diane and Dr. Lesh move INTO FRAME, tears of joy washing over them.

DIANE
(to Doctor Lesh)
They've been put to rest now.
We're free.

(CONTINUED)

426 CONTINUED: 426

DOCTOR LESH
It's wonderful!

TAYLOR
(moving out)
Come on... we've got to hurry to see...

427 ON STEVE 427

Worried.

STEVE
See what?

TAYLOR
(over his shoulder)
... the rest.

DIANE
Oh, no.

428 ON TAYLOR 428

moving up ladder.

TAYLOR
(happy)
I've waited forever for this!

429 ON STEVE, DIANE, ROBBIE, CAROL ANNE, AND DOCTOR LESH 429

following Taylor in a big hurry.

430 EXT. CAVERN - PREDAWN - TRACKING - STEVE, TAYLOR 430

STEVE
Hey, I thought you were supposed to die.

TAYLOR
(looking around)
Yeah.
(beat)
I thought I did. But I didn't get lucky.

Steve reacts. Taylor sits. Diane, Robbie, Carol Anne, and Dr. Lesh sit around him. Steve sits also. A long beat, then --

431 ANGLE 431

The ground begins to glow in spots around them. Simultaneously, there is a glow in the sky, the bilocation focal point (where the house disappeared in the first film). Out of the glowing ground appear ectoplasmic ghost forms, soaring up into the sky in an arc around the family toward the bilocation point in the sky. :10

432 ON TAYLOR 432

grinning, happily.

433 ON FAMILY AND DOCTOR LESH 433

as the entities shoot over them like a waterfall in reverse. Their expressions are filled with awe and wonder. Dr. Lesh is wide-eyed.

DOCTOR LESH
Wow!

As the ectoplasmic forms disappear, suddenly, swirling around everyone, is the ectoplasmic form of Jess. Like an angel, she envelops them all in a gold, blue aura. :21

DIANE
(smiles)
Goodbye, Mamma... I love you.

And then Jess, too, swirls up into the bilocation spot, which closes after she enters into it.

434 ANGLE 434

Everyone stands, exhausted and happy.

TAYLOR
You can go home now.

They all begin to walk toward the family car. Steve moves up beside Taylor with Carol Anne in his arms, still holding the Louisville Slugger.

STEVE
Uh, Taylor... any advice...
for the future? :22

(CONTINUED)

434 CONTINUED: 434

TAYLOR
If I were you... I'd keep that bat.

Steve reacts. Taylor smiles.

~~FADE OUT.~~

THE END